

Vol. 40 no. 4
FEB, — MARCH 1954

Music Educators Journal

UNIVERSITY
OF MICHIGAN

MAR 4 1954

MUSIC
LIBRARY



NEW MUSIC HORIZONS

MUSIC FOR
EARLY CHILDHOOD
and
NEW MUSIC HORIZONS
BOOKS 1-3



Primary Grades

NEW MUSIC HORIZONS
BOOKS 4-6

*Four records
for every grade*

*Teacher's book
for each grade*



Intermediate Grades

WORLD MUSIC HORIZONS
AMERICAN MUSIC HORIZONS
supplemented by
MUSIC AMERICANS SING
MUSIC THE WORLD SINGS



Upper Grades

*From the
bright-eyed beginnings
of the child's
musical experience
through the magical
teen-age years,
the best in school
music always means*

SILVER
BURDETT
COMPANY

45 East Seventeenth Street, New York 3, N. Y.
Chicago • Dallas • San Francisco



Choose the same piano they practice on at home—a Wurlitzer!

We think there's a very simple reason why there are more Wurlitzer Pianos in homes than those of any other name.

It's because Wurlitzer, through the years, has specialized in building quality pianos parents can easily afford for their children. Modestly priced pianos with fine craftsmanship and excellent tone.

Of course, you get the same value in the Wurlitzer School model. The same qualities that make Wurlitzer the most popular home piano

are built into every Wurlitzer School Piano.

If you'd like a list of schools that have chosen a Wurlitzer for class work, write us now. We'll send it to you along with complete information about the Wurlitzer for your school.

WURLITZER PIANOS

Made by the world's largest manufacturer of pianos
and organs under one great name

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

Entered as second-class matter September 21, 1934, at the post office at Chicago, Illinois. Acceptance for mailing at the special rate of postage stated in amended section 34.40 (c), P. L. and B., under the Act of March 3, 1879. Additional entry at Mount Morris, Illinois. Copyright, 1934 by the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Ill. Issued six times yearly: September-October, November-December, January, February-March, April-May, June-July. Subscription: \$2.00 per year; Canada \$3.00; Foreign \$3.75. Single Copies 40.



The Folk Song Sight Singing Series

This collection of more than 1,100 folk tunes of many countries is carefully graded for schools and colleges, with notes and advice for use. In all cases, phrasing and expression marks are added, and the origins of the tunes are stated.

The series presents a unique, international anthology of folk-songs. Furthermore, the scheme followed in compiling the book is strictly related to the difficulties which are progressively met with in elementary sight-reading. The material is arranged so as to give the greatest possible practice in eliminating these difficulties. The series has a double purpose, and as such should form a vital part of the school music library.

CONTENTS

BOOK 1 (110 tunes) 35¢

Doh chord and scale.
Leaps of a third in soh and fah chords.
e p p p notes and rests: ties.
stepwise in itself and in quittance.

BOOK 2 (100 tunes) 35¢

Leaps r-f, f-r; all 4ths and 5ths in the three chief chords.

f in very easy leaps. f and f in very easy passages.

Fluency in quaver-scale passages.
A few easy tunes in the Minor mode.

BOOK 3 (100 tunes) 35¢

Leaps m-t; s-t; all 4ths and 5ths in ray and lah chords.
fe used stepwise: m-se-t and easy 4ths in minor.

scalewise only.

BOOK 4 (100 tunes) 35¢

Leaps d-l: f-t; t-f: t-s: t-m.
ta stepwise: ba-se in minor.

Easy || f || f || f || f ||
Easy compound time || f || f || f || f ||

BOOK 5 (93 tunes) 35¢

Any diatonic leap within an octave, and some octave practice.
f-se, se-f, and se-ba in minor.
Easy chromatics. Simple modulation with keys stated.

|| f || f || f || f || and easy f f
f in compound time.

BOOK 6 (90 tunes) 35¢

f and f
Semiquavers not stepwise.
Easy tunes with f as beat.
Modal tunes.
Less easy use of ba and se and of chromatics.
Further modulation with keys stated.
Compound time, $\frac{1}{2}$ and $\frac{3}{4}$ rests, and

BOOK 7 (91 tunes) 35¢

More difficult leaps. Practice in previous material used in more difficult ways. Modulation without statement of key.
Various miscellaneous difficulties:
f and f as beat.
|| f || f || f || f || &c.

BOOK 8 (50 tunes) 35¢

Two-part: easy folk tunes with easy descants. Individual lines of about the difficulty of Books I, II, and III.

BOOK 9 (50 tunes) 35¢

Two-part: moderately difficult folk tunes with descants. Individual lines of about the difficulty of Books III and IV.

BOOK 10 (50 tunes) 35¢

Two-part: folk tunes with descants, more difficult.

Advertisers' Index

Ampex Corporation	40
Armstrong Company, W. T.	79
Associated Music Publishers, Inc.	57
Baldwin Piano Company, The	59
Bell Productions	62
Birchard & Co., C. C.	Cover 4
Boston Music Co.	75
Boston University College of Music	17
Bruno & Son, Inc., C.	5
Buegeleisen & Jacobson, Inc.	6, 71, 76
Buescher Band Instrument Co.	36, 37, 77
California Church & Choir Gown Mfg. Co.	75
Chart Music Publishing House, Inc.	77
Cincinnati Conservatory of Music	15
Collegiate Cap and Gown Co.	69
Conn, Ltd., C. G.	3
Conservatory of Music of Kansas City	14
Disney Productions, Inc., Walt	62
Eastman School of Music	15
Educational Music Bureau, Inc.	69
Elkan-Vogel Co., Inc.	70
Elkhart Band Instrument Co.	36, 37
Everett Piano Co.	12
Fischer, Inc., Carl	68
Fischer & Bro., J.	75
Folkways Record & Service Corp.	68
Follett Publishing Co.	74
Frank Co., William	59
Frans Manufacturing Co.	77
Fruhauf Southwest Uniform Co.	74
Ginn and Company	20
Hall & McCreary Company	72
Haynes Co., W. S.	75
Ireland Needlecraft	77
Kay Musical Instrument Co.	10
Kjos Music Co., Neil A.	60
Kratt Co., Wm.	72
Leblanc Company, G.	13
Lutton Music Personnel Service	18
Lyon and Healy, Inc.	62
MacPhail College of Music	17
Marks Music Corporation, Edward B.	8
Martin Band Instrument Company, The	11
Midwestern Music Camp	16
Mills Music, Inc.	55
Mitchell Manufacturing Co.	79
Montana State University	17
Moore Co., E. R.	68
Music Publishers Holding Corp.	38
Music Teachers Placement Service	15
National Church Goods Supply Co.	76
National Music Camp	19
Nickerson and Richardson	71
Northwestern University	15
Ohio University	17
Oxford University Press	35
Pan-American Band Instrument Co.	70
Peabody Conservatory of Music	17
Pedler Company, The	57
Peery Products Co.	72
Presser Co., Theodore	7
Radio Corporation of America	
RCA Educational Services	9
Rayner, Dalheim & Co.	77
Rinehart & Company	78
Robbins Music Corporation	4, 67, 76
Rodeheaver Hall-Mack Co.	59
Ronald Press Company, The	66
Scherl and Roth, Inc.	2, 71, 73, 77
Schirmer, Inc., G.	42
Schmidt International, Inc., Oscar	73
Schmitt Music Co.	77
Selmer, Inc., H. & A.	45, 46, 47, 48, 49, 50, 51, 52
Shawnee Press, Inc.	14
Silver Burdett Company	Cover 2
Smith Music Co., Inc., Wm. J.	69
Story & Clark Piano Company	76
Study Abroad, Inc.	15
Syracuse University Summer Session	18
Targ & Dinner, Inc.	59
Tonk Manufacturing Company	60
Uniforms by Ostwald, Inc.	Cover 3
University of Denver	17
University of Minnesota	18
University of Southern California	18
University of Wisconsin	17
University Society, Inc.	68
Waring Workshop, Fred	14
Wenger Music Equipment Co.	60
Willis Music Co., The	73
Wurlitzer Company, The Rudolph	1, 57

OXFORD UNIVERSITY PRESS

114 FIFTH AVENUE, NEW YORK 11, N. Y.



MORE Power..
MORE Flexibility..
MORE "Vital Sound"

CONN COPRION *seamless bell* instruments offer *more of everything* a musician wants... for power, flexibility, and "vital" sound! A visit to your Conn dealer for a personal trial will quickly demonstrate the many exclusive features and advantages. America's finest artists report that "on a Coprion instrument it's impossible to overblow or crack a note... tone holds firm and even throughout scale... will not thin out or break down!" Try one today.

CORNET-12A



TROMBONE
12H



TRUMPET-12B

CONN
Coprion

SEAMLESS BELL BAND INSTRUMENTS

Here's why exclusive Coprion construction gives you more!



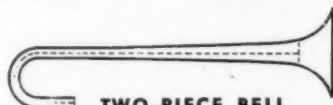
**COPRION
SEAMLESS BELL**

Exclusive on Conn. With no more seam than an electric light bulb, there is no interference with response and tone quality... tone is free, clear, full, and mellow.



ONE-PIECE BELL

Brazed seam on one-piece bell runs through complete length of stem and bell bottom. Tone vibrations are consequently somewhat weakened.



TWO-PIECE BELL

Brazed seam on two-piece bell runs through entire stem and meets brazed seam at joint of stem and bell bottom. Tone weakened here, too.

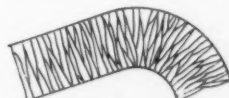


Free! Latest folder gives all details. Ask your CONN dealer or write CONN BAND INSTRUMENT DIVISION Department 212, Elkhart, Indiana



BRASS CRYSTALS

Diagrammatic drawing of cross-section of ordinary bell brass shows irregular, hodge-podge arrangement of crystal formation. Note also how coarse the crystals compared to Coprion at right.



COPRION CRYSTALS

Diagrammatic cross-section of Coprion shows how electro-mechanical process forms solid, seamless bell of pure copper ions with crystals in regular conformation and at right angles to surface of metal.

WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

Something New In BAND BOOKS



Arranged
by
**CHARLES
HATHAWAY**

This collection of 15 proven favorites arranged in the modern dance band idiom for school bands will provide both band directors and students with many hours of fun and enjoyment. They offer unusual and exciting additions to every band repertoire.

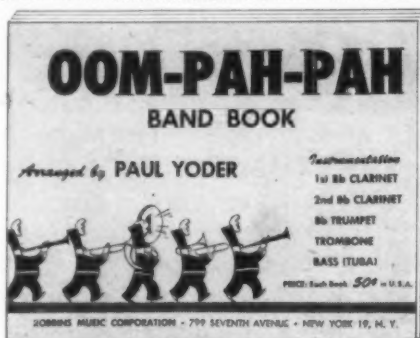
Contents

HOLD ME
JOHNSON RAG
BLUES ON PARADE
ONE O'CLOCK JUMP
WANG WANG BLUES

PENNSYLVANIA 6-5000
I'M A DING DONG DADDY
STOMPIN' AT THE SAVOY
DON'T BE THAT WAY
720 IN THE BOOKS

QUAKER CITY JAZZ
SING, SING, SING
SENSATION
HOT LIPS
AT THE JAZZ BAND BALL

Full Instrumentation Available
Each Part 50c—Conductor (Octavo Size) \$1.00
Send for FREE Bb Clarinet or Bb Cornet Part



Arranged
by
**PAUL
YODER**

It's New! It's Different! It's big music from only 5 instruments. Paul Yoder's expert arrangements of 15 diversified compositions will provide interesting and entertaining material for all programs.

Contents

ANCHORS AWEIGH
CHICKEN REEL
ELMER'S TUNE
GOOFUS
I MISS MY SWISS

PEGGY O'NEIL
KATINKA
NATIONAL EMBLEM
OUR DIRECTOR
IN A LITTLE SPANISH TOWN

YANKEE DOODLE POLKA
TOOT, TOOT, TOOTSIE
TURKEY IN THE STRAW
WHEN THEY PLAYED THE POLKA
NO, NO, A THOUSAND TIMES NO

Instrumentation

1st Bb CLARINET • 2nd Bb CLARINET • Bb TRUMPET • TROMBONE • BASS (Tuba)
Complete Set \$2.50—Each Book 50c

THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue • New York 19, N. Y.
Sole Agent for: Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

Bulletin Board

AMERICAN EDUCATION WEEK will be observed November 7-13, 1954 according to the announcement by its national sponsors, the National Education Association, U. S. Office of Education, the American Legion, and the National Congress of Parents and Teachers. This year's observance has the central theme: "Good Schools Are Your Responsibility." Daily topics to be featured during the AEW week are: Sunday, Ideals to Live By; Monday, Teachers for Tomorrow; Tuesday, Investing in Good Schools; Wednesday, Working Together for Good Schools; Thursday, Effective Citizenship; Friday, Teaching the Fundamentals Today; and Saturday, How Good Are Your Schools?

AMERICAN BANDMASTERS ASSOCIATION will hold its convention February 24-27 at West Point Military Academy, West Point, N. Y. Headquarters will be at Hotel Thayer. According to the bulletin prepared by G. C. Bainum, secretary-treasurer, Major Resta has planned an unusually interesting meeting. There will be reports from the following committees: Committee on Music for Bands, Gerald Prescott, chairman; Committee on Public Relations, Arthur Williams, chairman; Committee on International Instrumentation of the Band, Ray Dvorak, chairman; Committee on the Band Composition Fund, Richard Franko Goldman, chairman; Committee on Industrial and Municipal Bands, Herbert Johnston, chairman. On Thursday, February 25, the members will travel to New York City where they will go to Carnegie Hall and watch Toscanini in rehearsal, and later attend an opera at the Metropolitan Opera House. Friday evening, February 26, a dinner is planned at Newburgh and a concert is being planned by the Newburgh Free Academy. Officers of the ABA: Lt. Col. William F. Santelman, president; Lt. Cmdr. Charles Brendler, vice-president; Glenn Cliffe Bainum, secretary-treasurer.

AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS at its meeting in Atlantic City, N. J., February 14-16, will include a section on "Music Education in the Community" with Hobart H. Sommers, assistant superintendent of schools, Chicago, acting as chairman. Participating on the program: Alexander J. Stoddard, superintendent of schools, Los Angeles, Calif.; Kenneth A. Myers, director of Music, Johnson City, N. Y. (Mr. Myers is president of the New York State Teachers Association); W. A. Kincaid, superintendent of schools, Hempstead, N. Y.; John M. Smith, director of music, Central High School, Valley Stream, N. Y.; A. M. Wisness, superintendent of schools, Willmar, Minn.; Frederick W. Crumb, president, State University Teachers College, Potsdam, N. Y. The following groups are participating on programs during the meeting: Strong Vincent High School Choir, Alice Simpson, director; Atlantic City Senior High School Glee Club, Elsie C. Mecasick, director; Collegiate Singers and a Woodwind Quintet, Crane Department of Music, State University Teachers College, Potsdam, N. Y.; Helen Hosmer, director; Granby High School Band, Russell Williams, conductor, Norfolk, Va.

MUSIC FESTIVAL is being sponsored by The Catholic University of America's Music Department (Washington, D. C.) April 3 for elementary, junior and senior high school students. The festival will be noncompetitive in nature, and ratings will be based upon the adjudicators' comment forms of the National Interscholastic Music Activities Commission. Richard Werder is the festival chairman.



This boy has talent. His progress in
just a few months proves that.
But, like most youngsters, he has *pride*, too.
Playing in the band, he secretly felt
conspicuous playing a
substitute for the *real* thing.

"Now it's fun to practice!"

Fun, because he's the proud owner of a
genuine grenadilla wood clarinet like the
professionals use. He gets a true wood-wind
tone, and it plays so easily, too.
An expensive change? Not at all, because
it's an Edgware, priced only
slightly higher than plastic clarinets.

Complete with case and accessories,
the grenadilla wood Bb Edgware, 17
keys, 6 ring, is only... **\$129.50**

Same as above, only with ebonite bell, complete \$119.50

Dealers: For rental purposes, Edgware is also available
in ebonite at \$119.50, complete.

For name of nearest dealer and
full particulars on Edgware, world's most popular
wood clarinet, write C. Bruno & Son, Inc.,
460 W. 34th St., New York —
or 1100 Broadway, San Antonio, Texas.
In Canada: Boosey and Hawkes, Toronto.

GRENADILLA WOOD
Edgware
Now with power forged nickel silver keys

La Monte

Lowest Price *HAND MADE*

French Clarinet!

**DROP-FORGED
NICKEL SILVER KEYS
INTEGRAL TONE HOLES**

No. 3000—Ebonite
17/6 Boehm System

\$109.00

Complete Outfit

No. 3002—
All Grenadilla Wood
17/6 Boehm System

\$115.00

Complete Outfit

Everybody knows:
"FRENCH CLARINETS
ARE BETTER"



Write for free woodwind catalog.

Sole distributors thru authorized dealers:

Buegeleisen & Jacobson, Inc.

5-7-9 UNION SQUARE, NEW YORK 3, N. Y.
In Canada: 720 Bathurst St., Toronto 4, Ont.



A MARTIN FRERES PRODUCT

SINFONIA COMPOSITION CONTEST open to active members and alumni in good standing of Phi Mu Alpha Sinfonia fraternity offers awards of \$150.00 to alumni and \$100.00 to active members in each of the eight divisions of the competition. Entries must be in by March 2. For full information write Walter C. Welke, chairman of the Committee on Contests, University of Washington, Seattle 5.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP available to graduates of the College of Fine and Applied Arts of the University of Illinois, and to graduates of similar institutions of equal educational standing, whose major studies have been in music, art, or architecture is announced. The fellowship yields the sum of one thousand dollars to be used by the recipient toward defraying expenses of advanced study of the fine arts in America or abroad. Application blanks and further information may be obtained from Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana.

LISTS OF SCHOLARSHIPS available from the National Federation of Music Clubs covering a wide range of competitions, festivals, etc., may be obtained by writing to the Federation headquarters at 445 W. 23rd St., New York 11, N. Y.

NAFTZGER YOUNG ARTISTS' AUDITION is announced by The Wichita Symphony Society, Inc. for contestants who are residents of the State of Kansas, or enrolled in a Kansas college or university, who shall not have passed the twenty-third birthday before January 1. Contestants in voice must sing two numbers, and contestants in instruments must play two numbers. Entries are to be filed by March 1. Information and blanks may be obtained from Symphony Office, 213 South Water, Wichita, Kansas.



CHAMBER MUSIC FESTIVAL. More than sixty junior and senior high school students from thirteen schools throughout the Los Angeles, Calif., area took part December 5 in an all-day chamber music festival sponsored by the Los Angeles Junior Chamber of Commerce and the Board of Education. David Barry, chairman of the music and arts subcommittee of the Junior Chamber of Commerce, and Truman Hutton, instrumental music supervisor for secondary schools in Los Angeles, were co-hosts. Pictured here are three students meeting the event's sponsors. Front row, left to right: Patricia Rucker, violinist; Carol Miyaji, pianist; Alice Swan, cellist, all from Foshay Junior High School. Back row: David Barry, Stephen D. Gavin, vice-president of the Junior Chamber of Commerce; and Truman Hutton. (Mr. Hutton is author of an article which appears on page 53 in this issue.)

New Material

RUFUS WHEELER and ELIE SIEGMEISTER **"TUNES FOR TEENS"**

(Three-Part Songs for Girls' and Boys' Voices)

The combined talents of Mr. Wheeler and Mr. Siegmeister have resulted in a book of thirty-five songs which are ideal for the Junior High School music program. The music is drawn from the rich storehouse of American folk music, effectively arranged within the practical limit of voices of junior high school age. Chord symbols are provided for improvised accompaniment on any instrument available for this purpose.

\$1.00

LORRAIN E. WATTERS **"PRESSER'S YOUTH ORCHESTRA FOLIO"**

(For the Junior or Senior High School Orchestra)

Drawing on his experience with young players in the schools, Mr. Watters has brought together under one cover material well within the capabilities of the junior and senior high school orchestra. In addition to medleys of American folk songs, and excerpts from the standard repertoire, such as

"Die Fledermaus," "Unfinished Symphony" and others, two interesting original compositions are included. Of considerable aid to orchestras of limited instrumentation is the cross-cueing of parts throughout.

\$1.50

(Piano Conductors Score .75)

MARGARET JONES HOFFMAN **"SACRED SONGS"**

(For Junior Choir)

This collection contains easily sung arrangements of sacred songs, in unison or two-parts, for junior choirs. Included are traditional carols and hymns as well as selected sacred

songs of Brahms, Schubert, Thomas Tallis and Max Helfman. An additional group of responses and amens makes this an invaluable collection for the junior choir director.

\$.85

ELIE SIEGMEISTER Two New Series of Americana **"FOLK-WAYS U.S.A." (PIANO SOLO)** *(Volume 1)*

This book for the piano is the first of five volumes of "American songs, scenes and sketches" by Mr. Siegmeister—music that stems from the people and has established itself as a

part of our folk culture. Volume 1 is for the beginning student, the series being progressive in difficulty so that it will eventually cover all phases of piano study.

\$1.50

"AMERICAN FOLK SONG CHORAL SERIES"

Covering the complete field of American folk songs, this series will be welcomed by school and amateur groups in search of choral music within their capacity to perform, and

which will invigorate their programs. In addition to Mr. Siegmeister, contributors will include Douglas Moore, Paul Creston, Philip James, Normand Lockwood and others.

At Your Request, Copies of Any of the Above Works Will Be Sent To You On Approval. WRITE TODAY.

**LOOK FOR OUR EXHIBIT AT THE MENC CON-
VENTION IN CHICAGO—YOU'LL BE DELIGHTED!**

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA



the arthur jordan choral series

A distinguished Series of superior Choral Music of the classical, early American and contemporary repertoire. These gems of Choral literature in authentic editions, meticulously presented and ranging from very easy to more difficult, are a veritable source of delight for any enterprising Choral conductor.

A few interesting
examples are listed here:

● ARCADELT	Two Madrigals by Michelangelo—SATB, a cappella.....	.25
● BACH, J. S.	Cantata No. 118—SATB and Wind Instruments.....	.30
● BERLIOZ	Veni, Creator Spiritus—SSA, a cappella.....	.25
● BRAHMS	Six Folk Songs (First Series)—SATB, a cappella.....	.25
● BRAHMS	Four Folk Songs (Second Series)—SATB, a cappella.....	.25
● BRUCKNER	Ave Maria—SATB, a cappella.....	.20
● BYRD	I Thought That Love Had Been a Boy—SSATB, a cappella.....	.20
● COWELL	The Lily's Lament—SSA and Piano.....	.30
● FRANCK	If God Be for Us—SATB, a cappella.....	.25
● HASSLER	Fair Maid, Thy Loveliness—SATB, a cappella.....	.20
● HASSLER	Christ Is Arisen (Folk Melody, 12th century)— SATB, a cappella et cetera.....	.20
● LE JEUNE	Within Our Arbor Green in May—SATB, a cappella.....	.25
● MAHLER	Bell Chorus from Symphony No. 3— SSAA, Alto Solo, Piano and Bells.....	.30
● MONTEVERDI	As from the Earth a Flower Grows— SSA or (and) TTB, a cappella.....	.20
● MOZART	Farmer's Wife Lost Her Cat—SATB, a cappella.....	.30
● NOLA	Are All the Ladies Deaf . . . ?—SSA or (and) TTB, a cappella.....	.20
● OVALLE	Shango—SSAA or TTB, a cappella.....	.20
● PALESTRINA	Missa Iste Confessor—SATB, a cappella.....	1.00
● RIEGGER	Who Can Revoke—SATB and Piano.....	.30
● SANJUAN	Lullaby—SSAA, a cappella.....	.25
● SCHOENBERG	Two Comely Maidens—SATB, a cappella.....	.30
● SCHOENBERG	Now May Has Come with Gladness—SATB, a cappella.....	.25
● SCHOENBERG	To Her I Shall Be Faithful—SATB, a cappella.....	.30
● SCHUBERT	Song of the Spirits over the Waters—TTBB and low strings.....	.50
● SCHUMAN, W.	Pioneers—SSAA/TTBB, a cappella.....	.40
● SCHUMANN, R.	a) Rattlin', Roarin' Willie, b) The Dream—SATB, a cappella.....	.30
● SCHUMANN, R.	Four Choral Pieces, Op. 59 (complete)—SATB, a cappella.....	.30
"	1. North and South.....	.30
"	2. At the Lake of Constance.....	.25
"	3. Hunter's Song.....	.20
"	4. Good Night.....	.20
● SENFL	A Sparkling Fountain Flowing—SAATTB, a cappella.....	.25
● SMIT	Carol—SSA, a cappella.....	.20
● STAREK	Five Proverbs on Love—SATB, a cappella.....	.60
● VERDI	Ave Maria—SATB, a cappella.....	.25
● VERDI	Praises to the Virgin Mary—SSAA, a cappella.....	.30
● VILLA-LOBOS	Our Heavenly Father (Lord's Prayer)—SATB, a cappella.....	.25
● WILBYE	Fly Not So Swift—SATB, a cappella.....	.25

Early American Period

● BILLINGS (1779)	Morpheus—Paris—SATB, a cappella.....	.20
● BROWNSON (1783)	Salisbury—SATB, a cappella.....	.20
● HILL (1801)	Berne—SATB, a cappella.....	.20
● READ (1785)	Complaint—SATB, a cappella.....	.20

Thematic Catalog of this Series (ME 1) free upon request.

EDWARD B. MARKS MUSIC CORPORATION

RCA Building

Radio City

New York



"MUSIC IN HIGHER EDUCATION" by Robert A. Choate, dean of the College of Music, Boston University, and chairman of the MENC Editorial Board, is now available in reprint form. The article was originally published in the December 1953 issue of Higher Education, monthly publication of the U. S. Department of Health, Education and Welfare. Mr. Choate provides statistics and information concerning the positions open in the music profession, and more particularly discusses the opportunities in the field of music education and the development of music in higher education. A description of the professional organizations, accreditation, schools and enrollments, admission requirements, professional curriculum and degrees, graduate study leading to advanced degrees, and post-college education not leading to advanced degrees gives an over-all picture of the field. He concludes with a discussion of current problems in connection with students, the curriculum, musicianship, preparation for college teaching, research, and music in international relations. The reprints are available for 35 cents each from the MENC headquarters office at 64 East Jackson Boulevard, Chicago 4, Ill.

WALT DISNEY PRODUCTIONS has prepared a special brochure providing information about their "True Life Adventure" nature films, as well as a new series of factual films which the studio has produced entitled, "People and Places." These films are well known and have met with a great deal of interest from the music education field. The "True Life Adventure" films lean heavily on the music scores used with the pictures.

NIMAC EXECUTIVE COUNCIL met in Chicago, January 16-17. Agenda included preparations for the meeting of the National Interscholastic Music Activities Commission (NIMAC) which will convene at the Conrad Hilton Hotel, Chicago, March 27, and for a series of meetings to be held prior to and following the session of the Commission. NIMAC will also sponsor a Music Repertory Workshop March 28. A report of the result of the January meeting of the Executive Council will be published in the state music education periodicals and in the next issue of the MEJ. Members of the Executive Council: Chairman—Arthur G. Harrell, president of National Board of Control of the Commission, Wichita, Kans.; vice-chairman—George A. Christopher, vice-president, National Board of Control; secretary—C. V. Buttelman, MENC executive secretary; members-at-large—W. H. Beckmeyer, Mt. Vernon, Ill.; Howard F. Miller, Salem, Ore.; Al G. Wright, Miami, Fla.; ex-officio—Ralph E. Rush, MENC president, Los Angeles, Calif.

NORTHERN ILLINOIS GRADE SCHOOL ORCHESTRA ASSOCIATION will hold its seventh annual festival February 27 at Maine Township High School, Park Ridge. Some twenty-three communities and school districts will take part. The morning will be devoted to solo and ensemble sessions, and in the afternoon full orchestras from each of the participating grade school systems will play for the audience and judges. The judges will give constructive comments on each performance. There will be no "grading" or playing for a winning position. In the evening an orchestra of 150 with specially selected players from all of the participating schools will present a concert under the direction of Sylvan Ward, head of the orchestra department, Chicago Teachers College, and associate conductor and assistant concertmaster of the Chicago Business Men's Orchestra. Officers of the Northern Illinois Grade School Orchestra Association who are in charge of the festival are: Russell S. Suppiger (president), Maywood; Vincent Langlitz (secretary), Aurora; Edward F. Wencil (treasurer), River Forest. Robert Barclay, Aurora, is in charge of publicity.

For High Fidelity

Phonographs or Intermatched Units

YOU CAN'T BEAT RCA

RCA VICTOR

High Fidelity "VICTROLA" Phonographs



Table Model
3HE55



From record changer to precision-built acoustical cabinet, RCA Victor High Fidelity "Victrola" Phonographs are engineered to reproduce the "highs" and "lows" of recorded music with realism and tone that is astonishing.

In these complete-in-one-cabinet instruments the automatic 3-speed record changer . . . specially designed amplifier . . . new "Olson-design" wide range *Curvilinear* speaker . . . acoustical chamber—are all engineered to work together as a complete system. The result is a new standard of perfection in high-fidelity realism in phonograph reproduction.



Console Model
3H56



EDUCATIONAL SERVICES

RCA VICTOR



DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

February-March, Nineteen Fifty-four

RCA

Intermatched High-Fidelity Equipment

RCA Intermatched High-Fidelity equipment consists of separate units, each with a single function. All units are designed to work together ideally as a system. Thus the school can select units to fit its particular needs. With RCA Intermatched units you know that your system will work with maximum efficiency, and will provide the finest of high-fidelity reproduction.

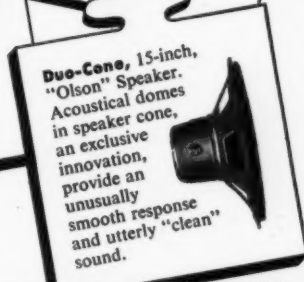


Record Changer. De Luxe, three-speed, automatic. Heavy-duty motor assures constant speed.

Pre-amplifier. De Luxe unit with controls for Phono, Radio, TV, Tape. 20-20,000 cps response.



Power Amplifier. De Luxe equipment with 10 watts power output. Response 20 to 20,000 c.p.s.



Duo-Cone, 15-inch, "Olson" Speaker. Acoustical domes in speaker cone, an exclusive innovation, provide an unusually smooth response and utterly "clean" sound.

MAIL COUPON FOR
COMPLETE INFORMATION

RCA EDUCATIONAL DIVISION, Dept. B-78,
Radio Corporation of America, Camden, N. J.
Mail me descriptive information on RCA Victor High Fidelity
☐ "Victrola" Phonographs ☐ Intermatched Hi-Fi Equipment

Name _____ (Print)

Address _____

City _____ Zone _____ State _____

TWICE AS EASY TO PLAY

BECAUSE THEY'RE SIZED,
DESIGNED AND ALIGNED
FOR EACH AGE GROUP

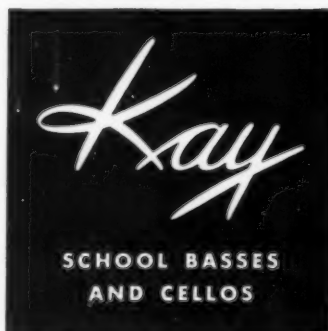


MENC string authorities recently set up important new standards for school basses and cellos. Objective: To make the instruments easier to play and more responsive. Working closely with members of this string committee, Kay designers developed a series of *school aligned* basses and cellos that

- are lighter in weight,
- are more responsive,
- have a shorter bowing radius,
- and with strings closer to the fingerboard.

During the past year, hundreds of educators have adopted *school aligned* Kays. Many report that these improvements have gone a long way toward attracting students as well as speeding progress.

School aligned Kays are available for Grade School, Junior High and High School age groups. See your dealer or write for free particulars. Kay Musical Instrument Company, 1640 Walnut, Chicago, Illinois.



Cellos in three sizes
... Basses, two sizes

MENC ACCREDITATION COMMISSION WORKSHOP. In connection with the National Association of Schools of Music convention in Chicago November 24-27, the MENC Commission on Accreditation and Certification in Music Education held a workshop session for the purpose of informing college and university music education people, and others interested in the subject of evaluation at this level, about the processes involved in visiting and evaluating a music education department. A panel of resource experts included representatives of the two accrediting organizations with which the MENC is working in this activity as follows: Representing the American Association of Colleges for Teacher Education—K. Richard Johnson, president of the National College of Education, Evanston, Ill.; Leslie A. Holmes, president of Northern Illinois State Teachers College, DeKalb; Francis Geigle, head of the Department of Business Education, Northern Illinois State Teachers College. Representing the NASM: Harrison Keller, director of the New England Conservatory of Music, Boston, Mass., and president of NASM; Earl V. Moore, dean of the School of Music, University of Michigan, Ann Arbor, and chairman of the NASM Commission on Curricula; Allen McHose, School of Music, Rochester, N. Y.; Dean Frank Jordan, Drake University, Des Moines, Ia.

Over fifty music education representatives attended the session, chiefly from the Chicago area. MENC was represented by most of the members of its Commission, with Ralph E. Rush, MENC president, and the Commission's chairman Marguerite V. Hood, MENC first vice-president, in charge. The group discussed the problems, techniques and responsibilities of the MENC representatives who join a committee from either AACTE or NASM to visit and evaluate the music education program of a college or university. A similar workshop will be held during the coming MENC convention in Chicago, March 21-26.

THE COVER PICTURE

CHICAGO SYMPHONY ORCHESTRA seems an especially appropriate subject for this issue of the JOURNAL. The picture, made recently, shows the current personnel of the orchestra with Fritz Reiner, who took over as conductor at the beginning of the season with resultant satisfaction to the musical citizenry of the locality. Associate conductor is George Schick. The orchestra photograph is by Oscar of Chicago.

Members of the Music Educators National Conference will have the special privilege of hearing the Chicago Symphony Orchestra in rehearsal March 28. A limited number of tickets may be purchased for regular concerts scheduled during the period of the convention—March 25, evening; March 26, afternoon; March 27, evening; March 30, Young People's Concert at 3:00 p.m., the latter conducted by Mr. Schick. Mr. Reiner will conduct the first three concerts listed.

The previous times when the MENC convention was held in Chicago, the conductor of the orchestra was the much beloved Frederick A. Stock. Readers will be interested to know that the music which forms the background for the cover picture was taken from a page of

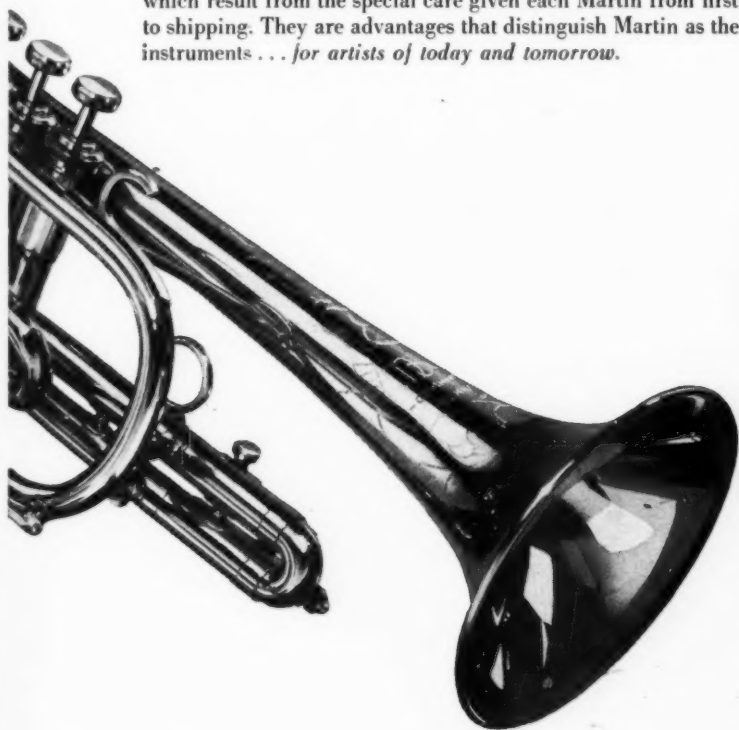
Canzona J. S. Bach.
transcribed for an orchestra
of wind-instruments (major timpani)
by Fred. A. Stock.

the score of Mr. Stock's transcription of Bach's "Canzona." It occurred to us that a facsimile of the label on the cover of the score might be appropriately included with this item, so here it is.



three distinguished names

The "Leonard Smiths" and "James Neilsons" of the future have yet to be discovered. But whoever they are, the instruments they play will be an important factor in determining their success. That's why it is so important to choose a cornet like the Martin . . . an instrument whose every tone is perfectly defined. One that has true cornet quality throughout all registers, and is especially responsive in the high range. These are advantages which result from the special care given each Martin from first operation to shipping. They are advantages that distinguish Martin as the finest of brass instruments . . . *for artists of today and tomorrow.*



neilson

A fine concert soloist as well as director (Oklahoma City University), James Neilson is a perfectionist when it comes to tone quality and intonation. His personal instrument is the *Committee Model Martin*.



smith

Recognized as "America's premier cornet soloist," Leonard B. Smith conducts the Belle Isle Band of Detroit. He started playing his first Martin soon after he was eight years of age.

martin

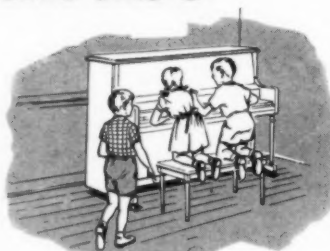
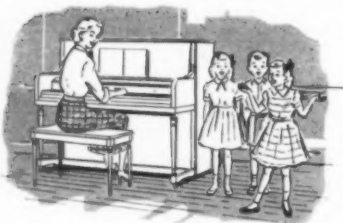


the royal family of band instruments

For **FREE** literature and name of your nearest Martin dealer, write . . .

THE MARTIN BAND INSTRUMENT COMPANY—ELKHART, INDIANA

use or abuse



EVERETT STANDS UP!

The only thing that's delicate about an Everett is its *touch*. Action of keys is unusually responsive . . . a joy to the professional as well as the student.

In every other respect, the *Style 10* Everett is a piano that's built for plenty of use—and abuse. With its rugged case, sturdy back construction, full cast plate, full-size action mech-

anism and durable finish, it's a piano that's virtually child-proof.

Everett serviceability is a matter of record, from Annette, Alaska, to Antofagasta, Chile. Yet the price is among the lowest. Your franchised Everett dealer will be glad to submit the delivered prices on mahogany, golden oak or blonde oak finishes.



1" Single Caster

Now you can change from 1 inch "single" to 2 inch double roller casters without changing height of pedals from floor. Note inset which reveals how toe block has been designed to accommodate large casters.



MAIL THIS COUPON FOR FREE PORTFOLIO

Contains evidence of how Everett meets or exceeds most rigid specifications.

EVERETT PIANO CO., SOUTH HAVEN 1, MICH.

Please send free Portfolio on Style 10 Everetts.

NAME _____

ADDRESS _____

CITY _____

STATE _____

☐ Music teacher

☐ Supervisor

☐ Student



YOU CAN TEACH MUSIC, by Paul Wentworth Mathews. [New York: E. P. Dutton & Co., Inc.] 178 pp. with 22 photographs. \$3.75

While reading this book I began wondering as to how urgent a need there is for such a publication. So I wrote to the Research Division of the NEA in regard to the prevalence of the "Self-Contained Classroom." They report three recent nation-wide surveys, each in school systems of different types and sizes. From these we find that approximately 90 per cent of primary and 70 per cent of upper grades now claim to be under this type of setup. There has been a great upheaval in the floor of our educational ocean, and sweeping in on the crest of the resulting tidal wave is coming the realization of an ideal that we in music education have held for over a quarter of a century, "Music For Every Child." With this movement has arisen an immediate need for hundreds of experienced, skillful and comprehending music consultants (for according to the specifications of the self-contained classroom there should be one full-time music specialist for every twenty-five classroom teachers), and for much information such as Dr. Mathews gives in this book. In fact, a copy of this book should be in the library of every elementary school and on the shelf of "Recommended Reading for Every Teacher." And, needless to say, it should also be read by all those preparing to teach in the elementary grades whether as classroom teachers or music specialists.

The book might well have a subtitle "the know-how for being a state supervisor of music." For some the thought of state supervision may connote "frittering one's life away on administrative routine and detail" or driving wildly over the length and breadth of the state to sit for long hours in many types of big or little meetings, or the mimeographing of endless communications which quietly find their way to the classroom wastebaskets. This type of relatively worthless detail Dr. Mathews happily omits. Instead, as one reads he sees pictures, pictures of the author at work with classroom teachers. Perhaps in an out-of-the-way school where the teacher frigidly announces upon his arrival "Don't ask me to teach music for I can't turn a tune in a twenty-acre lot." And then, after Dr. Mathews has taught her group of eager but aesthetically starved youngsters for thirty minutes to hear the same teacher say "Dr. Mathews, is that music teaching? Why I can do that. And how can I get a phonograph, and where can I get these records, and what are the books you are using?" Fear has been changed to enthusiasm. It is this kind of approach that Dr. Mathews uses in his book. And it is written as he teaches, in a simple, down-to-earth, straightforward, informative manner that convinces the classroom teacher with limited musical knowledge there are many vital experiences she can provide her children in music without having had special training.

The book is dedicated to James Mursell, a former teacher who has also written an excellent book for classroom teachers.¹ The dedication suggests a comparison. Some may feel that Dr. Mursell's book is better written or that it is better organized. But I for one feel that Dr. Mathews' book excels in two other respects. He writes with a touch of the grace of human kindness which one

¹"Music and the Classroom Teacher" by James L. Mursell published by Silver Burdett.



TO THE GREAT CLARINET TEACHERS OF OUR TIME



YES, we have our Baermann's, our Klose's and our Berr's with us today . . . the sincere and gifted teachers in our schools, colleges, universities and conservatories, who by their example are raising the standards of clarinet playing and of clarinet making to heights only dreamed of by the great artists of the past. These talented young men and women are bringing in the dawn of a new era—an era in which *more good music* will be played by *more people* throughout the world, and on *better musical instruments* than ever before in the history of man. It was for such as you—artists who *know* what the clarinet should be that the *Symphonie* and especially the *Symphonie Dynamique* were created. We of the Leblanc organization are deeply grateful for the privilege of working *with* you.

G. LEBLANC COMPANY
PARIS, FRANCE • KENOSHA, WISCONSIN

Creators of the balanced clarinet choir—
Leblanc soprano, alto, bass and contrabass
clarinets, the new Leblanc-system saxophones,
Leblanc trumpets and cornets



RANDALL SPICER
State College of Wash.
Pullman, Washington



FRANK E. STACHOW
Lebanon Valley College
Annville, Pennsylvania



HIMIE VOXMAN
University of Iowa
Iowa City, Iowa



ANDRE VACELLIER
Ecole Normale de Paris
Paris, France



LORIS E. WILES
Oklahoma City

These and many other
eminent artists and teachers
play and recommend
Leblanc-Paris woodwinds



HENRI DRUART
Paris Conservatory
Paris, France



VINCENT ABATO
Juillard School of Music
New York N. Y.



DR. ROBERT HAWKINS
Western State College
Gunnison, Colorado



DORIS HARDINE
Illinois State Normal
Normal, Illinois



EDWIN C. KRUTH
San Francisco State College
San Francisco, California



KARL M. HOLVIK
Iowa State Teachers College
Cedar Falls, Iowa



HAROLD G. PALMER
Fort Hays State College
Fort Hays, Kansas



ROBERT E. LOWRY
Morningside College
Sioux City, Iowa



ROBERT VAGNER
University of Oregon
Eugene, Oregon



OAKLEY H. PITTMAN
Southern Methodist U.
Dallas, Texas



MARTIN ZWICK
University of Utah
Salt Lake City



THE
Fred Waring
**MUSIC
WORKSHOP**

presents

PIANO SESSIONS

**A CHILD'S INTRODUCTION
TO MUSIC AT HOME...**

for children 4-5-6-7

"Every young child loves to make music. Now, with PIANO SESSIONS, parents can help their children learn to read music and play the piano, just as they helped them put their first words together into phrases and sentences. The proved methods developed by Ed McGinley and our Music Workshop staff make it fun for parents to teach their children piano. Best of all, PARENTS NEED NO PREVIOUS MUSIC TRAINING."

FRED WARING



Large, colorful books, games, puzzles, pictures to color, child-size sheet music, quizzes, rhymes and cartoon characters that will fascinate your child... make him ask for *Piano Sessions*... and return to the piano again and again. He will absorb and retain the basic fundamentals of music and enjoy the thrill of real accomplishment as he plays his first simple tunes. *Piano Sessions* will assure your child of a wonderful foundation in music that will be a lifelong source of pleasure and enjoyment.



ATTENTION PARENTS!
**YOU NEED NO PREVIOUS MUSIC TRAINING TO ENJOY
PIANO SESSIONS WITH YOUR CHILD.**
Piano Sessions, Complete \$9.95

SEND
FOR
FREE
BOOKLET

Piano Sessions
Fred Waring Music Workshop
Delaware Water Gap, Pennsylvania
Please send me descriptive folder and the name of the
nearest store where I can order PIANO SESSIONS.
NAME
ADDRESS
CITY STATE

acquires only through many days of labor with classroom teachers. And he gives more practical and specific suggestions for use at particular grade levels. It is a pity that such a splendid book will be out of date so soon because of the publication of new music books and the issuance of new recordings. Can it be kept up to date by the publication of a supplement every three years that would include the new teaching materials that have come out during the interim?
—Glenn Gildersleeve

A SONG APPROACH TO MUSIC READING, by Charles Leonhard. [New York: Silver Burdett Company.] 149 pp. Song index. Illustrated. \$2.00.

This book has been designed for use by classes in secondary schools and in colleges. The author states in his preface, "Anyone can learn to read music easily and well and enjoy music the more during the procedure. That is the purpose of this book. It is designed to help beginning students learn to read music through singing. It is addressed to individuals for self-teaching purposes, to students in high school or college, and especially to teachers in the elementary schools. It will also be useful to church choirs and other singing groups who wish to improve their proficiency in reading music. It can be adapted for a wide variety of learning situations." Eighteen familiar songs are presented in the first part of the book and in succeeding chapters the notation of these songs is discussed. A recording of the songs discussed in Part One accompanies the book.

THE JUILLIARD REPORT ON TEACHING THE LITERATURE AND MATERIALS OF MUSIC. [New York: W. W. Norton & Company, Inc.] 223 pp. \$3.00.

The report prepared by members of the Literature and Materials Music faculty of the Juilliard School of Music consists of a statement of the guiding ideas of L & M, a discussion of the average music student seeking admission to a professional school, and a factual reporting of classroom approaches and materials used by a dozen or more Juilliard instructors.

Conservatory of Music of Kansas City, Missouri

WIKTOR LABUNSKI, Director

Member of National Association
of School's of Music

FOUR YEAR COLLEGE

Courses leading to Bachelor
and Master of Music Degree,
Bachelor of Music Education

Summer Term Begins June 11, 1954

Catalog upon request.

4420 Warwick, Kansas City, Missouri

Your Future as a Teacher of Music in the Schools

BY WILLIAM R. SUR

(Guidance Information)

Reprinted from February-March 1954
MUSIC EDUCATORS JOURNAL

30 cents. Quantity Prices Furnished

Order from

Music Educators National Conference

64 East Jackson Blvd.,
Chicago 4, Illinois

For the 5th consecutive summer
the Dept. of Music Education of
TEMPLE UNIVERSITY
offers music educators two
EUROPEAN

MUSIC TOURS

July 12-August 28
(46 days in Europe)

\$987

Holland, Provence, Lucerne, Salzburg,
Munich, Bayreuth festivals, also concerts,
visits, meetings in Paris, Monte Carlo,
Rome, Siena, Florence, Venice, Milan,
Nuremberg, Rothenburg, Bonn, London,

August 1-28
(26 days in Europe)

\$789

Lucerne, Salzburg, Munich and Bayreuth
festivals, also concerts, visits, meetings
in Holland, Brussels, Paris, Switzerland,
Nuremberg, Rothenburg, Bonn, London,

★ with an optional extension to the
EDINBURGH FESTIVAL ★
(returning to New York Sept. 3)—\$100

Costs indicated cover, New York back to New York, travel by plane, rail and motor coach;
comfortable hotels, excellent meals; good tickets to 20-25 performances, a comprehensive
program of lectures, visits and excursions with all admission fees, all tips, also tuition
for 4-6 units of graduate or undergraduate credit.

Limited enrollment

For information write

STUDY ABROAD INC., 250 West 57th St., NEW YORK 19, N. Y., JUdson 6-3608
or
DIRECTOR OF SUMMER SESSION, Temple University, Philadelphia 22, Penna.

EASTMAN SCHOOL of MUSIC

of

THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director, Summer Session*

Undergraduate and Graduate Departments

SUMMER SESSION

JUNE 28 — AUGUST 6, 1954

FALL SESSION

SEPTEMBER 20, 1954 — JUNE 3, 1955

For further information address

ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC

Rochester 4, New York

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph. D., *Director and Dean of Faculty*

A Distinguished Professional Music School—Affiliated with University of Cincinnati

Summer School, 1954—Six Weeks—June 14 to July 24

Refresher Course for Teachers—Inspirational course at special rates for High School Students—
Band—Orchestra—Theory—Music Education—Artist Faculty

Address Registrar, Dept. S., Highland Ave. & Oak St., Cincinnati 19, Ohio

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

GEORGE HOWERTON, *Dean*

SPECIAL FEATURES OF THE SCHOOL YEAR

Midwinter Conference on Church Music

For church organists and choir
directors—February 15 and 16
in Lutkin Hall. Guest lecturer
and recitalist will be E. Power
Biggs. Registration fee, \$2.00.

Opera Workshop

A full-scale performance of *Sis-
ter Angelica*, by Giacomo Puc-
cini, and *Prima Donna*, by
Arthur Benjamin, will be pre-
sented in Cahn Auditorium Feb-
ruary 26 at 8:15. Tickets: \$2.00
and \$1.50; students, \$1.00.

Chamber Music Project

Northwestern offers exceptional
opportunities for students inter-
ested in chamber music, includ-
ing a course in Chamber Music
Ensemble and two series of pro-
grams by the Fine Arts Quartet
and the Northwestern University
Chamber Music Society.

Harpsichord as a Field of Con- centration

With the engagement of Dorothy
Lane as Teaching Associate in
Harpsichord, a new field of
study has been opened up at
Northwestern. Students now may
choose the harpsichord as their
applied music major. The School
has purchased a two-manual
concert instrument made by John
Challis of Detroit.

Northwestern University School of Music

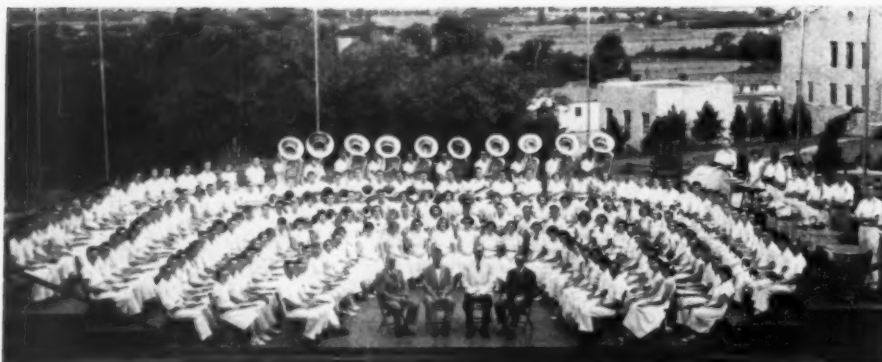
Evanston . . . Illinois

MUSIC TEACHERS PLACEMENT SERVICE

Music Division of
Educational Placements

Elisabeth King, Dir.

**516 Fifth Avenue
NEW YORK 36, N. Y.**



MUSIC CAMP

June 21 - Aug. 1

1 9 5 4

Midwestern MUSIC CAMP Sponsored by University of
Kansas School of Fine Arts
(Affiliated with Midwestern Art Camp)

featuring: 6 weeks of Music, Opportunity and Fun

- ➔ **CONCERT BAND.** The camp band of 175 select players presents formal concerts every Sunday evening in the outdoor theater under various guest conductors.
- ➔ **SYMPHONY ORCHESTRA.** The camp orchestra of 100 members presents regular weekly concerts every Sunday afternoon at 3:30 in Hoch Auditorium.
- ➔ **CHORAL GROUPS.** The camp chorus will have 175 singers, out of which will be developed an a cappella choir, madrigal singers, and vocal ensembles. The chorus appears in concert each Sunday afternoon and evening.
- ➔ **OPERA AND OPERA WORKSHOP.** Opera and opera workshop adds considerable glamour to the overall camp program and is open to high school, college and graduate students desiring experience in opera production. Two full opera performances will be presented near the end of the camp.
- ➔ **THEORY.** Courses in theory and music appreciation are among the regular features of the camp.
- ➔ **PRIVATE LESSONS.** Artist teachers will offer lessons covering the entire field of music.
- ➔ **DRUM MAJORING AND BATON TWIRLING** with nationally known drum major in charge.
- ➔ **ORGANIZED RECREATION AND SOCIAL ACTIVITIES.**
- ➔ **NATIONALLY KNOWN GUEST CONDUCTORS.**
- ➔ **OUTSTANDING CAMP ORGANIZATIONS.**

17th Season

For further information, write: Midwestern Music Camp, Russell L. Wiley, Director, University of Kansas, Lawrence, Kansas.

Camp Management:

FRANKLIN D. MURPHY
Chancellor of the University
THOMAS GORTON
Dean, School of Fine Arts
RUSSELL L. WILEY
Camp Director
GERALD M. CARNEY
Associate Director
CLAYTON KREHBIEL
Choral Director
JOHN NEWFIELD
Director, University Theater and Summer Opera Workshop

Guest Conductors:

PAUL CHRISTIANSEN
Choral Conductor, Concordia Col.
RICHARD DUNCAN
Conductor, Omaha Symphony Orchestra
GUY FRASER HARRISON
Conductor, Oklahoma City Symphony
LEO KUCINSKY
Conductor, Sioux City Symphony
DANIEL MARTINO
Director of Band, Indiana Univ.
LLOYD PFAUTSCH
Choral Director, Illinois Wesleyan
MORRIS POASTER
Choral Director, Phillips Univ.
GERHARD SCHROTH
Chicago Conductor, Arranger, Composer

Plan now to spend a Summer "Vacation in Music"



The University of Wisconsin

offers you the opportunity for

SUMMER MUSIC STUDY

*under master teachers in a
setting of natural beauty*

History, Theory, Composition, Applied Music, Conducting,
Arranging, Music Education, Instrumental and Vocal Techniques
Music in Dramatic Performance Marching Band

8 Weeks Summer Session—June 27-August 19

CHORUS

Paul G. Jones

ORCHESTRA

Richard C. Church

BAND

Raymond F. Dvorak

Summer Music Clinic—Chorus, Orchestra, Band July 5-25
Conference for Band, Orchestra, and Choral Directors July 22-24
Elementary School Music and Art Institute August 10, 11, 12

For information write to:

S. T. BURNS, Chairman

School of Music, Music Hall, University of Wisconsin
Madison 6, Wisconsin

OHIO UNIVERSITY—SCHOOL OF MUSIC ATHENS, OHIO

1954—SUMMER SESSION—1954

JUNE 21—AUG. 14

SPECIAL WORKSHOPS

Music Clinic Workshop for High School students and Music Teachers	June 21—July 3
Elementary Music Workshop for Classroom Teachers and Music Teachers	July 27—July 31
Opera Workshop	July 15—July 25

Courses leading to undergraduate and graduate degrees.

For Information Write To:

Neal E. Glenn
School of Music, Ohio University
Athens, Ohio

MacPHAIL

COLLEGE OF MUSIC
12th and LaSalle, Minneapolis, Minn.

Complete Courses in
Under-graduate and
Graduate Study in
MUSIC EDUCATION

BOSTON UNIVERSITY College of Music

All Branches of Music
and Music Education

Robert A. Choate, Dean

Courses leading to the degrees
B. Mus.; M.M.; M.M. Ed. in conjunction
with the Graduate School—M.A.; Ph.D.
In conjunction with the School of Edu-
cation—M.Ed.; Ed.D.

Year-round Projects and Workshops
include—

Workshop in Music Education
Opera Workshop
Pianists Workshop

Eminent Faculty of Artists, Composers,
Scholars and Educators

Master Classes under such leaders as—
Arthur Fiedler Paul Ulanowsky

*For information, catalogue, illustrated
folder, write*

DONALD L. OLIVER

Director of Admissions

BOSTON UNIVERSITY

Room 110

705 COMMONWEALTH AVENUE
BOSTON 15, MASSACHUSETTS

UNIVERSITY OF DENVER

Lamont School of Music

Eminent Faculty, including Saul Caston and
members of Denver Symphony Orchestra.

Degrees Offered:

B.M., B.M.E., B.A., M.M., M.M.E.

Write for Bulletin:

Roger Dexter Fee, Director
University of Denver, Denver 10, Colorado

PEABODY

CONSERVATORY OF MUSIC

Instruction in all branches of music for the
beginner or advanced student. B.Mus., M.Mus.
Prepares for professional careers in music,
incl. composing, music therapy, teaching,
sacred music, public school music. Accredited
summer school. Scholarships. Member N.A.S.M.
Catalog. Reginald Stewart, Director, 11 East
Mt. Vernon Place, Baltimore 2, Md.

PLAN YOUR SUMMER IN MONTANA

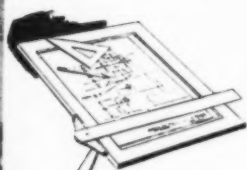
STATE University, Missoula

TWO SESSIONS: JUNE 14-JULY 16
JULY 19-AUG. 20

Luther A. Richman, Dean



PREPARATION FOR
TOMORROW IS TODAY'S
BEST DEFENSE EFFORT



SPECIAL COURSES IN
MUSIC AND
MUSIC EDUCATION

Minnesota SUMMER SESSION

You'll really enjoy studying this summer on Minnesota's cool, friendly campus, bordered by the historic Mississippi, close to the cultural, shopping and entertainment areas of two large cities, and just 15 minutes from six enticing lakes!

A nationally recognized staff of professors, augmented by a group of outstanding guests, offers more than 1000 courses in every field of science and education. Included are special workshops

in Biology, Chemistry, Physics, Language, Industrial Arts, Liberal Arts, Higher Education, Guidance, and Human Relations.

Notable library and laboratory facilities present an unusual opportunity for research and graduate work... an exciting program of concerts, plays, lectures and social events, assures stimulating recreation. Enroll for either or both of two independent terms of five weeks each.

FIRST TERM June 14—July 17. SECOND TERM July 19—August 21

For helpful detailed bulletin write
Dean of the Summer Session, 909 Johnston Hall

UNIVERSITY OF MINNESOTA
MINNEAPOLIS 14, MINNESOTA

SYRACUSE UNIVERSITY SUMMER SESSION

June 28-August 6, 1954

Diversified program in Music Education with distinguished visiting faculty including Dr. Max Schoen, Dr. Joseph Sæetveit, Alexander Richter, and resident faculty including Dr. Alexander Capurso, Dr. Irving Cheyette, Arthur Poister, Louis Krasner, Dr. Harwood Simmons, Abraham Veinus, Kirk Ridge and others.

Courses for in-service teachers including Symposium in Music Education; Workshops in Strings and Instrumental Methods; The Arts in the Education of the Emotions; Music in Therapy; all major phases of Applied Music; Musicology; Composition.

For catalogue write to Director of Summer Session, Syracuse University
Syracuse 10, New York

LUTTON MUSIC PERSONNEL SERVICE

The Clark-Brewer Teachers Agency—Music Department

IF YOU ARE AVAILABLE for a teaching position in the field of Music, let us be of service to you. We have calls for Music Teachers with degrees in all phases of Applied Music and Music Education in the Public Schools, Colleges, Universities and Conservatories.

C. A. Lutton, Manager
B. Lutton, Ass't. Mgr.

HARRISON 7-1279

64 E. Jackson Boulevard
Chicago 4, Illinois

The University of Southern California School of Music

1954 SUMMER SESSION

June 21—July 31

AND/OR

1954 POST SESSION

August 2—August 28

Courses leading to degrees:

B.M., M.M., Doctor of Musical Arts (School of Music)*; Ed.D (School of Education)*; M.A., Ph.D. (Graduate School)†.

with major field:

Church Music*, Composition*, Music Education* **, Music History and Literature* †, Opera*, Organ*, Piano*, Orchestral Instruments*, Theory* †, Voice*.

Special Summer Offerings in:

School Band and Orchestra Arranging, The School Marching Band, Choral Techniques, Class Piano Workshop, Choral and Instrumental Conducting, Music for Children. Teaching credentials**.

Visiting Faculty

Fay Frisch	New Rochelle, New York
Oswald Ragatz	Indiana University
William R. Sur	Michigan State College
Jack Watson	Indiana University
Jack Westrup	Oxford University, England

Faculty

Pauline Alderman	William Schaefer
Dorothy Bishop	Dorothy Jean Short
Walter Ducloux	Lillian Steuber
William Hartshorn	Halsey Stevens
Charles Hirt	William Vennard
Ellis Kohs	Tommy Walker
Raymond Kendall, Dean, School of Music	

For further information, write to:

Ralph E. Rush

Head, Music Education Departments
School of Music
and
School of Education

University of Southern California
Los Angeles 7, California

27th SEASON

June 27
to
August 23
1954

Joseph E. Maddy conducts closing concert by all-camp group

NATIONAL MUSIC CAMP

Affiliated with the University of Michigan

INTERLOCHEN, MICHIGAN

SERVING AMERICA'S GIFTED YOUTH

MUSIC

ART

DANCE

DRAMA

RADIO

SWIMMING • BOATING • CANOEING • SAILING • TENNIS • VOLLEYBALL
BADMINTON • TRACK • NATURE STUDY

JUNIOR DIVISION

Two camps for boys and girls from school grades three through six.

INTERMEDIATE DIVISION

Two camps for boys and girls from school grades seven through nine.

HIGH SCHOOL DIVISION

Two camps for boys and girls from senior high school grades.

UNIVERSITY DIVISION

Two camps for college students, teachers, college graduates, musicians and artists.

Winter Office:

303 South State Street, Ann Arbor, Michigan.



February-March, Nineteen Fifty-four

Page 19

Singing Juniors Singing Teen-agers



TWO EXCEPTIONAL CONTRIBUTIONS TO THE JUNIOR-HIGH-SCHOOL MUSIC PROGRAM

Two new books carefully planned to fit the need of adolescents have been added to the OUR SINGING WORLD series. In them are songs that are part of our American heritage—humorous songs, love songs, ballads, songs of patriotism and of worship—songs that teen-agers will want to sing again and again. *Singing Juniors* is arranged in unison, two-, and three-part harmony, while *Singing Teen-agers* adds an easy-to-sing baritone part.

**PITTS
GLENN
WATTERS
WERSEN**

These books continue the developmental method introduced in the earlier books of the series—a method which brings out a natural musical response in boys and girls.

Some songs have special instrumental parts. Piano accompaniment as well as chord indications for accompaniment by autoharp, guitar, ukulele, and accordion are given for many of the selections.

A section on the lives and themes of well-known composers gives students a background in musical appreciation. *Singing Juniors* contains a complete playlet, "Christmas in an Alpine Village"; *Singing Teen-agers* presents an Easter section featuring "The Creation" by Franz Joseph Haydn, with the text and music of this oratorio adapted and abridged.

Record albums are available for each book.

SONGS THAT STUDENTS ENJOY SINGING OUTSIDE THE CLASSROOM

GINN AND COMPANY

Home Office:
Atlanta 3

Boston
Dallas 1

Sales Offices:
Columbus 16

New York 11
San Francisco 3

Chicago 16
Toronto 7

Music Education in a Democracy

A Message from the President of the
Music Educators National Conference

IN A MESSAGE to the music teachers of America I would want to communicate some of the distinctive character of the many fine people and groups that make up the professional organization known as the Music Educators National Conference.

This year I shall leave to my colleagues the task of accounting for the details of the many elements and the splendid activities that have resulted from the enthusiastic member participation in the Music in American Education Committee setup of the 1952-1954 biennium. Since the reports that will be turned in at the Chicago Conference will cover this phase of our work so well, I choose to deal with the spirit of our group and its members. In discussing some aspects of the present state of our Conference as they affect the task of developing music education for democratic participation and leadership, I shall try to reflect not only my own opinion, but also what I believe to be the representative attitude of most of our leading music educators.

There is a very old idea that is deeply rooted in our American heritage which says that nobody outside of a given group shall dictate to the controlling board or to the leaders of said group that which shall be the policy, or how that policy shall be established. Rather, this decision shall come from within by its own leaders. This freedom has been recognized as an important part of the traditions of the professions of law, medicine, the ministry, and all healing arts for many generations. The music teaching profession has held to this idea from the inception of the Conference in 1907. This is the essence of music education in a democracy.

The music teaching world should recognize for its own good, as well as for its effective service to all children, youth and adults, that it cannot work in a vacuum. Music education leadership must constantly work to establish public confidence in our profession. I do not agree with a speaker who recently said that modern education had become a glorified form of baby-sitting. Rather, I believe that all true music

educators know the full import of the saying, "Time cannot ever bring back an opportunity swept away," and are constantly striving to make every opportunity for musical living available to all under their guidance. We are no longer in a position whereby we must defend music education, but we must constantly demonstrate and do something positive for our cause.

§

Under current conditions of world affairs we often hear of education for responsible leadership in a modern democracy. Just what is required of the music educator in his education for responsible leadership? The five elements given in most professional fields will most certainly be required of the music educator. The ministry, law, medicine, all contend that the following are necessary:

1. Knowledge of the world of nature and of society, particularly an awareness of the great heritage of the past is important as preparation for responsible leadership. The great leaders in all professions must know their own past, both in ideas and in accomplishments. Attendance at meetings of our National Conference is one of the surest ways of finding out about the heritage and accomplishments of our profession. Here one comes in contact with our leadership, past and present, and there is a fine exposure to the best that we know in music education.

2. Training and proficiency in the various arts of communication are necessary. Speaking, writing and the use of the media of mass communication, as well as of the techniques of our special musical art, all are required for the true leader. Increasingly, visual means for the presentation of ideas and techniques are assuming greater importance. However, in spite of the fact that every skill and specialty today has its own language, yet we must not forget the importance of the basic tools gained through general training in language and the arts of communication. The inspiration and counsel that will come to those who hear our

(Continued on page 23)



RALPH E. RUSH

Associate Professor of Music and Education
University of Southern California, Los Angeles
President of the Music Educators National Conference 1952-54

ten
can
cho
3
wil
mu
So
and
of
as
pre
tea
wor
hav
to
com
we
min
ing
end
enjo
4
util
pers
gre
dev
dec
lead
reas
sam
info
dec
5.
real
muc
char
lead
aspi
the
educ
sinc
exis
bette
lead
Am
who
has
obje
betw
imag
deve
the
lutel
like
of a
livin

Dr
MEN
and
prog
mitte
opera
carry
Prog

Febru

ten outstanding speakers at the Chicago Conference can never be measured in terms of its value to our chosen field.

3. There must be emphasis in participation and a willingness to accept our responsibility in the community if we are to reach our full growth in leadership. Social responsibility is not an easy ideal to cultivate and develop, yet every leader must have a clear idea of his place in his society plus the concept of what he as an individual can or cannot do about the many pressing problems of human welfare. Every music teacher can help bring about the day when all men and women, as well as boys and girls in our country, will have had a preparation through their musical education to understand music as an art. The world of music continues to offer riches beyond all imagination. When we are able to listen to music's message with an open mind, a trained ear, and an awareness of the real meaning of music, then we will find the key to one of the enduring pleasures of living—an understanding and enjoyment of the music of our world.

4. There must be emphasis in making decisions and in utilizing all data toward significant conclusions. All persons must make decisions, but the leader has even greater burdens. He must be able to analyze, he must develop a capacity to bring knowledge to focus upon decision. He cannot ride the fence and long remain a leader; he must learn to make up his mind and have a reason for the faith he has developed, while at the same time he must keep his mind open for any new information or material that may be related to the decision at hand.

5. And there must be an exposure to ideals and real values. From the very beginning of the MENC much importance has been placed upon the quality of character and personality that has been chosen for leadership. Inspiration has always been linked with aspiration. This has been the source—the very basis of the high dedication to the great purposes of music education in our democracy that has carried us so far since 1907. The Music Educators National Conference exists chiefly to help each of its members become better aware of the qualities that are essential for music leadership in every school and every community in America. The liberally educated musician and teacher who is articulate, who has respect for knowledge, who has clarity and directness in his thinking, who behaves objectively and rationally, who knows the difference between fact and opinion, who has great capacity for imagination and creativity, and who has a highly developed spirit of service to his fellow man is truly the music educator who serves to strengthen the absolutely basic elements of our democratic life. Music, like democracy, is a way of life; both are expressions of an inner vision of an ideal in peaceful and happy living.



During the past two years literally thousands of our MENC membership have served on national, division, and state-wide committees in the exploratory study programs of the Music in American Education Committee plan. This new committee setup was put into operation in 1952 at Philadelphia, and was designed to carry forward the activities of the Advancement Program. This in turn has been an outgrowth of the

Widening Horizons Curriculum Committee studies program which was conceived and initiated by Lilla Belle Pitts during the 1942-44 biennium. The concrete results of this wide-spread cooperative effort will be a new volume, *Music in American Education*, which will be subtitled Source Book No. 2, and will be edited again by Hazel Nohavec Morgan. Music educators have much to be grateful for in the excellent work of Mrs. Morgan. The compendium of the writings of her husband, the late Russell Van Dyke Morgan, *Music, a Living Power in Education*, which has just come from the press, is another tribute to the genius of these two wonderful friends and music educators.

The committee work of the biennium 1952-54 should result in a greatly increased and broadened scope for the music education program to keep pace with our present achievements. It is the hope of your officers that, since changes do not take place all at once but rather by degrees, the results of the work of these two years will have helped many free men and women, music teachers in our democracy, to have achieved self-realization through music and music teaching better than ever before. Every member, as well as every committee chairman, shares with us the feeling that it has offered not only an opportunity and a privilege, but also a pleasant duty to serve our Conference in this manner.

During the final session of the Chicago convention on Wednesday evening, March 31, Lilla Belle Pitts, who initiated the committee setup more than ten years ago, has agreed to do some thinking aloud with us on the formulation of objectives for our future growth, stressing both musical and education aspects. We have great hopes that this session will develop some lofty and noble ideas in our minds which will lead us on to greater activity and progress. Lilla Belle's candle of faith can show us the way to a bright and wonderful future. But all of us must have a part in it to bring it to full reality. The democratic approach, in reality the creative approach, to peaceful and happy living for an individual or family, for a school or community, for a nation or world, means simply that from nursery and elementary grades through the junior high, senior high, junior college and university into adulthood we grow up and live in a continuous experience with music. This is an absolute necessity for music education in a democracy.



Our Commission on Accreditation and Certification in Music Education, under the competent leadership of Marguerite V. Hood, has made an excellent start in setting up the basic elements and necessary factors that will develop for the future those dynamic music teachers who will bring to our American democracy good music for all. This Commission has only started in its program, which eventually should aid not only in the selection and preparation of special music teachers at all levels, but also classroom teachers who can adequately teach music as one of their subject fields.

An interesting example of how the MENC is working in cooperation with other groups of the music profession is the report, which will be printed in the next issue of the JOURNAL, of the second joint meeting held with the principal officers of the MTNA and NASM in Chicago during the past Thanksgiving

weekend. This was the second year that such a meeting has occurred. There it was unanimously agreed that a joint committee, consisting of one member from each organization, make a special study of attitudes, philosophies and mechanics of the three organizations which might lead to more effective and harmonious inter-organizational working relationships.

Another interesting example of cooperation will be found at two different sessions of the 1954 Conference program. On Saturday a session jointly sponsored by the National Congress of Parents and Teachers and MENC will stress promotion of music in everyday living, and on Tuesday a session jointly sponsored by the American Symphony Orchestra League, the Association of Junior Leagues and MENC will highlight music in the community.

The importance of proper recruitment through adequate counseling and guidance has become widely recognized by the Conference through the well-organized development of student member chapters. Each year, since the student membership plan was initiated in the fall of 1946, has seen a larger group of student teachers become active in Conference work before their graduation into the field. Last year there were over 6,000 student members in more than 300 chapters. The whole range of music teaching relationships becomes alive to a student member once he has attended a National convention. Because this influence is so important as a conditioning factor, and because each faculty adviser has such a potential influence, it is obvious that the MENC, in addition to its continuing concern for high standards in musical performance, must also not fail to consider the personal, moral and social character of those who are encouraged to become new members of its household. Our organization must always be greater than the vision of any one person or group. We must collectively always seek to bring to mankind the best that man has ever known.

The Music Educators National Conference was well represented at the first international music education conference held in Brussels, Belgium, in the summer of 1953 at which time there was formed the new International Society of Music Education. Our Associate Executive Secretary Vanett Lawler was elected Secretary General of this new organization. We believe that this Society will be very helpful and important in bringing about better understanding, and in developing increasingly finer relationships between all countries which have so much in cultural arts to offer to each other. Music, of all the arts, has many possibilities in offering aid in our intercultural relationships on a world-wide basis.

Two years of close association with C. V. Buttelman and Vanett Lawler has served to strengthen considerably my belief that our two friends who work for the Conference as executive secretary and associate executive secretary are of tremendous help to the president and your elected officers, and they are doing a highly commendable job for all of us. Their willingness to consider every point of view and to cooperate in the finest sense has been extremely heartening.

A significant new pattern in our field is developing through the *Journal of Research in Music Education*.

Although only two issues of this volume have appeared, already its impact is being felt in the area of graduate study. Under the distinguished leadership of Allen Britton we can look forward to new developments with every issue of the bulletin. A graduate studies program aimed primarily at preparing college teachers of music and music teacher training has just been suggested by Robert A. Choate, chairman of the editorial board of the *MUSIC EDUCATORS JOURNAL*, in his article "Music in Higher Education" in the December 1953 issue of *Higher Education*. This area has expanded rapidly during the past two years.

It is both a humbling and a challenging experience to read what MENC members write about their professional organization. During the period that I have been privileged to serve you as national president, I have been constantly aware of an almost unbelievable amount of splendid support and helpful backing. I am now more than ever impressed by the high hopes, the worthy desires and aspirations, and the unlimited resources of that ever-increasing host of outstanding musical leaders who can be found working within our ranks. In our united effort to bring effective and inspired music education to our democracy we have many capable colleagues—those older leaders who helped lay the foundation upon which we are building today, those present leaders who are doing their noble best to carry on in the finest tradition, and those student members who are ready and eager to get started. In addition, we are blessed with a host of good friends in the music industry and many music patrons, all of whom give willingly of themselves and their substance that this great enterprise can steadily achieve year after year high levels of musical excellence, clearer standards of teaching techniques, and greater personal and professional growth. We invite others—all other music teachers—to become colleagues and join us as shareholders in the forwarding of this fine trust and heritage. There is great joy and satisfaction for all those who will share with us.

Russell Morgan once said of Walter Damrosch, "Those touched by the magic spell of his personality have come to understand the spiritual values of music, and through his teaching have been made stronger in character and have been inspired with noble ideals." Since it was my rare privilege to have started a music teaching career under the supervision of Mr. Morgan, whose fertile ideas, boundless enthusiasm, and great belief in the power of music for all have affected every Conference member, the following quotation, a part of his guiding philosophy, should encourage each of us to renew our efforts for greater strength and effectiveness in our music teaching.

"The democracy of America holds that the great things of beauty should be in the possession of every man no matter what his economic or social state in the community. To this end America has placed music in the educational curriculum of our public school system and has constantly supported every attempt to expand the lives of all our children by sensitizing their souls to the great beauty that resides in all the fine arts."

RALPH E. RUSH

Guidance and Counseling—A Professional Responsibility

RUDOLPH D. ANFINSON

IF THE profession of music teaching is to maintain a high level, it is a responsibility of those engaged in the field to encourage the competent pupil to enter it. Froehlich¹ reported in 1948 that only sixteen per cent of our secondary schools had counselors; thus in the majority of schools, counseling of the music student falls upon the music teacher in the system. It is true that no one is in a better position to identify pupils who show promise of being competent musicians and teachers. Few are in a better position to give guidance and counsel based upon a sound knowledge of the student and the demands of the profession. It is highly important that this guidance and counsel be based upon more than just observation in the music class or activity. There must be a deeper understanding of the pupil than is implied in the expression, "John is a fine clarinetist," or, "Mary plays the piano well." Understanding should be based upon a sound analysis of the individual—an analysis which not only gives the music teacher insight into the pupil's total development and potentialities but also brings forth significant facts which aid the pupil to gain self-understanding and to make a vocational choice.

What Information to Seek

What information should the music teacher seek in order to understand and effectively guide the competent pupil? Many guidance workers agree that knowledge of the following areas is essential:

1. *Scholastic ability.* This term is used in describing the ability of a pupil to learn the tasks required in school. It is synonymous with "academic ability" or "mental ability." Measurement is usually made by verbal or non-verbal tests which provide an intelligence quotient. It is generally recognized that IQ indicates an ability to learn and that intelligence has a positive relationship to the ability of getting along successfully in an occupation. In considering the scholastic ability of the musically talented pupil the question should be asked, "Does the pupil possess enough scholastic ability to meet requirements for a college degree?"

2. *Achievement.* Past achievement is one of the best indices of future accomplishment. Both academic grades and performance on achievement tests should be studied. It is not only important to know the pupil's strengths and weaknesses, but also to know whether he is achieving at a level consistent with his capacities. Has the pupil reached a level of achievement which indicates success in meeting the academic standards of college?

3. *Aptitudes.* A talented music pupil is said to have an "aptitude." In him lies the potentiality of developing abilities and skills in music. Achievement is often an indication of aptitude. Invaluable in the guidance of a gifted pupil are the scores on such tests of music aptitude as the Seashore and Kwalwasser-Dykema. These tests give an indication of trainability and the opportunity of discussing these scores with the pupil permits a valuable counseling contact. Good guidance necessitates accurate information as to whether the pupil has a sufficient amount of aptitude in music to meet professional demands successfully.

4. *Disabilities.* The music teacher must be alert to weaknesses and disabilities of a pupil. A poor sense of pitch, a poor sense of rhythm, failure to sight-read music with reasonable facility,

poor phrasing and poor breathing are examples. A pupil with a high degree of technical facility may lack the creative imagination or emotional sensitivity necessary for the creative or interpretive work of a good music teacher. The pupil may have poor study habits, he may have a poor reading vocabulary, or he may lack the incentive necessary for college work. The music teacher, as early as possible, must guide the pupil into classes and activities which provide opportunities for overcoming deficiencies. It is also important that he secure the training needed for advanced work in his vocational choice. All too often do students enter college lacking a sound background in music fundamentals.

5. *Interests.* The music teacher should be alert to detect patterns of interest shown by a pupil. Any interest data, whether gathered by observation or measurement, by expression of opinion, or by studying the pupil's activity record, should be carefully interpreted. Interests change and differ in intensity. Participation in a musical activity does not necessarily indicate an interest in teaching. Nor does interest in music performance mean an interest in teaching. At the same time, an interest in vocal music does not indicate an interest in instrumental music or vice versa. Neither does a high degree of interest in music give proof of aptitude or ability. An adequate analysis of this area is necessary to sound judgment and counsel. A prospective music teacher should possess a keen interest in the skills of music performance as well as in the profession of teaching.

6. *Personality Adjustments.* Studies in industry indicate that a substantial number of workers are discharged from their jobs not because of inability to perform their tasks but from failure to get along with associates. Such evidence points to a relationship between occupational adjustment and personality traits. Is the pupil socially adequate and does he show positive and realistic attitudes toward himself and toward others? Does he like children? Does he enjoy his fellow workers? Is he cooperative?

Personality characteristics should be observed and, if possible, tested. The guiding music teacher should be aware of personal adjustments and give assistance where needed. It is desirable that the pupil possess a personality pattern which indicates success as a teacher.

7. *Physical Health.* The talented pupil who is encouraged to consider music teaching should have good health. The music teacher should, therefore, continually watch for signs and symptoms of health problems. Has the pupil good general health? Has the pupil a record of regular attendance? Has he participated in the normal physical activities of his age group? Are there signs of hearing or visual difficulties? Are there evidences of good daily health practices? Has health in any way affected his behavior in class or co-curricular activities? The many demands of a music teacher necessitate good health. It is an important factor in occupational success and, therefore, should be carefully considered in counseling.

8. *Family Background.* The music teacher must not overlook the need of knowing the family background of the competent music pupil. A good understanding of the student is impossible without knowledge in this area. In the first place, the economic and social status may have much to do with the future educational plans of the pupil. Information relative to the attitudes of the parents toward music teaching as a vocation, the father's occupation, education of the parents, the number and ages of brothers and sisters, nationality, religion and even recreational interests of the family leads to a deeper understanding.

Good Guidance Requires Teamwork

In order that the music teacher gain a comprehensive knowledge of the above areas, it will be necessary for him to seek the aid and cooperation of various people—the pupil, fellow teachers, guidance workers, parents, etc. Whenever possible, exploratory or tryout experiences

¹Froehlich, C. P., Counselors and guidance officers in public secondary schools. *Occupations*, 1948, 26, 522-527.

for the competent pupil should be provided. Opportunities to assist in teaching or to serve as a substitute teacher or an assistant conductor should not be passed up. The music teacher should acquaint himself with facts relative to costs, scholarships, facilities and the staffs of institutions offering advanced training. If the school has a counselor, there should be the closest of cooperation. The teacher should see that the counselor has an adequate supply of materials concerning the profession of music teaching.

In counseling the competent music pupil, it is the music teacher's function to create a situation and start a process in which the pupil plays the leading role. Emphasis should be on the "whole child." The teacher-counselor should not be too dominating or too willing to express his own view-

points. He should not rely on persuasion, ordering or forbidding; he should not hover over the pupil's life in a motherly fashion. Counseling is a team-like affair which can take place in many informal situations—in private lessons, in music classes, or even in conversations in the hallway. An office and a desk are not "musts."

Educators agree that the quality of the teacher directly affects the quality of instruction. By encouraging and guiding the competent pupil into the profession of music teaching, music teachers will be providing an invaluable service to thousands of children whose only opportunity for music instruction is in the elementary and secondary schools.

Dr. Anfinson, dean of men at Eastern Illinois State College, Charleston, was for fourteen years a public school and college music teacher.

The Social Role of the Amateur

MAX KAPLAN

WE CAN study the amateur only by talking at the same time about the professional. These terms, amateur and professional, are by no means opposites. Indeed, even a distinction between them offers difficulties. The most common difference usually considered is payment of money, while a second distinction sometimes used in differentiating amateur from professional is ability. A systematic analysis is required in order to bring these elements of payment for services and ability into some perspective. We begin by looking more closely at the concept of professionalism.

According to A. M. Carr-Saunders and P. A. Wilson,¹ a profession is marked by "the possession of an intellectual technique acquired by special training." E. T. Hiller² goes further, and speaks of five "variable attributes" of professions: (1) long, systematic preparation; (2) the presence of norms of conduct; (3) an "occupational conscience," that is, an emphasis on standards and services rather than material rewards; (4) recognition by the public of professional authority based on knowledge; and (5) a kind of personal bearing "consistent with the value served by the vocation."

Three Tasks of the Profession

The three tasks of the profession, according to an able analysis by another sociologist, Robert MacIver, revolves about maintaining its authority and prestige as a group, its "quest for new and better methods and processes,"³ and its effort to spread the value itself, such as a love for art. But within this pattern there arises the problem of reconciliation of interests caused by the attempt to "fulfill as completely as possible the primary service for which it stands while securing the legitimate economic interests of its members." A code of ethics, states MacIver, attempts to provide the solution, and thus becomes

the characteristic and significant aspect of professionalism.

With this background, we shall now put the professional and the amateur side by side in terms of four elements or components of social role, namely, social circle, functions, status, and conception of the person.

First, we have seen that the professional is accepted as such by his circle of patients, or clients, or audiences. He has authority because of recognized technical knowledge, not because, like a policeman, he is simply delegated powers by the state. In addition, as Talcott Parsons notes,⁴ the relation of the professional person to his client or circle is impersonal, or, as he puts it, "universalistic." The amateur, on the other hand is not held up by his circle as an authority. He is free to choose his circle and can perform his bit for whomever he wants. For instance, if you engage me, as a professional, to sing at your daughter's wedding, I will generally find out what you want sung, and when. As an amateur, I can sing on my own terms, turn you and your daughter down, or, I can flex my vocal chords from 7:30 a.m. to 9:30 p.m.! Further, since the amateur is dedicated to freedom, and yet can enter into his activity with great enthusiasm, he can be expected to contribute new ideas. In this sense, the problem of every professional musician or artist is how to find a balance between freedom from his circle as an amateur in spirit, at the same time that he is supported by it as a professional in occupation. The composer Mendelssohn put this dilemma into a delightful bit of doggerel:

If composers earnest are,
Then we go to sleep;
If they take a lively style,
Then we vote them cheap;
If the composition's long,
Then its length we're fearing;
If the writer makes it short,
'Tisn't worth the hearing.
If the work is plain and clear,
Play it to some child;

¹Carr-Saunders, A. M., and Wilson, P. A., "Professions," *Encyclopedia of the Social Sciences*.

²Hiller, E. T., *Social Relations and Structures*, Harper and Brothers, 1947, p. 544.

³MacIver, R. M. and Page, C. H., *Society, An Introductory Analysis*, Rinehart, 1949, pp. 478-83.

⁴Parsons, Talcott, *Essays in Sociological Theory*, Free Press, 1949, "The Professions and Social Structure."

If its style should deeper be,
 Ah, the fellow's wild;
 Let a man do as he will,
 Still the critics fight;
 Therefore let him please himself,
 If he would do right.

This issue of freedom is a burning one today, as it was in Mendelssohn's time, especially in the case of serious jazz players who seek to reconcile their love for real jazz playing against a flat pocketbook.

Second, consider function. The function of the professional is to make his special knowledge available, to serve, to uphold his traditions. The function of amateur activity is to recreate the person; if he performs for audiences or friends, it is for them to share his enthusiasm, not to serve or please a clientele. I recall the comment of a former colleague from the University of Colorado: "To the artist, the supreme form of applause is that coming from people who might have hissed him."⁵ To this I add the paraphrase: "To the amateur, the supreme form of applause is that coming from people who might have kissed him." The amateur is not to be treated or listened to as though he is a child; yet, intense, mature, and serious as his effort may be, what the amateur does to art is less important than what art does to the amateur.

When we look, third, at status, or social rewards and returns which society provides to professionals and amateurs, a third comparison develops. The professional occupies a *key status* in his area of specialization. He is a professional lawyer, or banker, or window washer. The banker or professor who collects stamps or looks at the constellations in the heavens at night is still the banker or the professor to his society. His wife is the wife of a banker or professor, not of a philatelist or an astronomer.

Professional Organization for Social and Economic Independence

Professional groups exist as formal associations, societies, guilds, or unions for two general purposes. Again, permit me to use musicians as an example. The first union, or trade association of this group, was formed in 398 B.C. There is a record of a strike by this group fifty-seven years later, when the flute players were invited to perform at the four-day festival in the Temple of Jupiter. Since these proud musicians were not seated with the others at the banquets, but shunted to the kitchens, they called a strike, and even the athletes joined them until the bid for social equality was met. In the centuries that followed, musicians were sometimes loosely organized, sometimes (as in 14th century France) a powerful body. Thus, to have established a *key role* as a professional means to be associated with a history for social as well as economic independence. Here is one aspect of struggle which the professional artist feels and accepts, even in our times, as a natural part of his career. This is an aspect, needless to say, which the amateur is spared.

And, finally, the amateur need not take on the personal qualities which are associated with the activity he follows for pleasure. Yet there is more to it than social expectation. At least in the arts, the mind-life demanded

of the creator is something distinctive. The point could be made in many ways. Let me quote from Virgil Thomson in reference to musicians:⁶

"No musician ever passes an average or normal infancy, with all that that means of abundant physical exercise and a certain mental passivity. He must work very hard indeed to learn his musical matters and to train his hand, all in addition to his school work and his play life. I do not think he is necessarily overworked. I think rather that he is just more elaborately educated than his neighbors. But he does have a different life from theirs, an extra life; and he grows up . . . to feel different from them on account of it . . . musical training is long, elaborate, difficult, intense. Nobody who had it ever regrets it or forgets it. And it builds up in the heart of every musician a conviction that those who have had it are not only different from everybody else but definitely superior to most, and that all musicians together somehow form an idealistic society in the midst of a tawdry world."

I have been comparing four aspects of professional and amateur roles: social circle, function, status, and conception of the person. These items, according to the eminent sociologist, Florian Znaniecki, constitute one's "social role."⁷

The Amateur in Fine Art

Now I propose to limit my remarks to the amateur in some form of fine art, especially music, and raise the questions: What is happening to him today in the United States? What does he have to contribute? How are changes in the professional world affecting him? I approach these in a series of propositions.

I. *The amateur and the professional in art are not competitors, but close allies; their fate is interwoven.*

The community without both is barren. Each draws inspiration from the other, the amateur in order to learn and become more expert; the professional in order to catch the spirit of renewed zest for his work. All of us, but especially the art amateur, is, therefore, concerned with the economic insecurity which befalls the professional today. In a recent radio address I had occasion to illustrate this in the question I put, "Must the Musician Eat?" Conversely, the professional must always develop the amateur, for from his ranks come the most understanding of audiences. I also pointed to the record of the American Federation of Musicians in this regard, and took the position that this union, important though its function is, has seriously underestimated its reliance and its partnership with amateurs. To repeat, their fate is an interdependent one.

II. *In spite of current economic difficulties of professional artists, the amateur has never before in history had as many favorable social conditions as he has now in the United States.*

With the aid of mass media, he can enjoy the very finest models, whether they be symphony orchestras, folk singers, or crooners. If the amateur writes or paints, he has before him a revolution in the distribution of printing books and the reproduction of art works. Further, the present amateur can be anyone; he is not a dilettante who represents the upper classes or the aristocracy. Today he plays or paints because he enjoys it, and not to prove to himself and others that he is free from obligations of productive work. Watch any of the several hundred community orchestras across our land

⁵Fay, Paul-Louis, *University of Colorado Bulletin*, November 1941, Vol. XLI, No. 19, "What a Humanist Sees in Music."

⁶Thomson, Virgil, *The State of Music*, 1939.

⁷Znaniecki, Florian, *American Journal of Sociology*, May 1939, "Social Groups as Products of Cooperating Individuals."

and witness clerks, business men, workers, rich and poor, black and white, young and old, all playing side by side. Here is a result of middle class ascendancy in the 19th century.

While music and the other arts still incorporate some sentiments and attitudes of feudal society, there is now a plain democracy of amateurism. I belong to an association of amateur musicians, and have a list of members from the entire country; if I land in some Maine community with my violin, and a member is listed there, I call upon him and we may play together. The application for membership does not ask my religion, politics, or family origins. From this type of creative fellowship in our own society arises a new challenge, for the same industrial conditions which enrich the amateur's life help to impoverish the professional. This challenge calls upon the amateur to widen his horizons, and to broaden his function from mere recreation to the making of art and music a community-wide activity. He has been helped already in this by an additional factor in American life, and this is my third proposition.

III. *A major credit for the favorable conditions now serving the amateur in art and music must go to the public school system.*

We have in the schools many thousands of bands, orchestras, and choruses. A recent national sample showed that just about one out of every five of our 45,000,000 children under twenty years of age has learned to play an instrument. Howard Hanson, eminent composer, educator, and writer, commented a few years ago, "... in the field of music education I think that the last fifty years have seen a progress in the United States which is so astonishing that we ourselves do not realize it. . . . Those of you who are old enough to recall what there was of music education fifty years ago, and now go about the United States hearing great symphony orchestras in high schools will, I think, agree with me that this is something that would have been considered almost unbelievable fifty years ago."⁸

Consider, further, the tremendous amount of creativity and expression which is implanted among our school population in respect to writing, painting, wood-working, and a whole range of other avocational activities. The schools have long ago answered early arguments that the arts are frills. No one has put the issue more clearly than the philosopher, Irwin Edman: "Art, or the arts, adequately taught, are perhaps in our day the most central and important means of education. Far too long in American civilization the arts have been regarded as by-products, luxuries, isolations and escapes. Far too long, in the Western world in general, education has been identified with the processes of the discursive, argumentative, measuring and mathematical mind, breeding an almost superstitious exaltation of the laboratory methods."⁹

Yet, in spite of the gains made in the directions noted by Howard Hanson and justified in the words of Irwin Edman, there are greys as well as reds and blues in the picture. A fourth proposition, therefore, suggests itself.

IV. *Much of the potential for creative amateur activity is allowed to disappear after the school years.*

In some cases, the amateur musician, for example, finds no congenial company with whom to blow, fiddle, or sing. In others, adult life brings new responsibilities or different interests. It is also true that the expansion of commercial recreation has much to do in making listeners and watchers out of persons who might make or do. Of course, there is much to be gained from radio and television, provided they fall into a balanced pattern of life.

The responsibility for providing creative opportunities for the amateur, I am convinced, belongs in part to the community. Over the past generation, a large responsibility has been accepted by American communities for providing recreational activities in games, sports, social dancing, and arts and crafts. Less has been done in the area of the arts. Even the school cannot reach into all phases of community art and music. For example, York, Pennsylvania, a city of 56,000, has 56 bands, 50 choral groups outside of church choirs, 30 union dance bands, a symphony orchestra, over 100 Sunday-school orchestras, a ministers' chorus of 60 members, and bands formed by 9 volunteer fire companies. The whole town, obviously, has somehow become involved, and beneath it there must be social structure and leadership which cut across school, occupational, and other institutional lines.

Here in Champaign-Urbana (Illinois) we have a new organization called Community Arts. Under one policy board, and supported only by contributions within the community, the past year has seen the formation of a symphony orchestra, a contemporary dance group, a massed chorus, a flute club, a string quartet, painting and theatre groups. Public and TV appearances are made. A combined festival is planned for the spring. Already the amateur in each of these areas has enlarged his circle, his function, and his status.

I come now to my last proposition, which consists of what to me is the ultimate distinction between amateur and professional:

V. *The true artist, professional or amateur, is the person who struggles to be free of the provincial symbols and norms of his social milieu, while at the same time he seeks to embody its deepest values into the forms and materials of his particular medium.*

Genius, wrote Carl Merz in 1890, lives in a world of its own, and in a real sense so does even the humble, sincere, artist whose achievements are much less. If, as Aristotle said, "no distinguished genius is free from madness," it is because no artist accepts society as it is; in his art he is continually remodeling and reviewing it. His "madness," then, is not in him, but in his relationships with the followers, Philistines, or conformists. In this sense, all amateurs divide themselves: there are those who simply imitate, play at, and use art as therapy. No one can deny the validity of art as a recreational or therapeutic agent, especially in a gadget-minded and violent era. The greater amateur, however, is he who finds in his activity the opportunity for carrying out what, for him, results in a synthesis of life itself in its grandest significance. On this level of experience, the exalted amateur and the dedicated professional become one in their roles.

⁸Quoted in *New York Times*, December 31, 1950, by Harold C. Schonberg.
⁹Edman, Irwin, quoted in *New York Times*, March 26, 1950.

Dr. Kaplan is an assistant professor in the sociology and music departments at the University of Illinois, Urbana.

Your Future



AS A TEACHER OF MUSIC IN THE SCHOOLS

WILLIAM R. SUR

TO BRING MUSIC TO OTHERS is one of the most rewarding opportunities in music, rewarding in the sense that you can live a life of service devoted to bringing the beauty and joy of music into the lives of people of all ages. The music educator's or school music teacher's leadership in music extends beyond the classroom and the school auditorium, and continually exerts a strong influence on the musical life of the community.

As a music teacher, you will be entering a well-established and growing part of the teaching profession. Music teaching in our schools was first introduced over 100 years ago, and it is estimated that about 50,000 people are now employed as full-time music teachers.

The demand for school music teachers is so great that

college, university, and other teacher-placement agencies are finding it impossible to meet the call for qualified young men and women to fill current vacancies. Actually there is now the greatest need for music instructors that has existed in the history of music in the schools. The unprecedented and continuing growth of our school population and the recognition of the part music can play in the school curriculum guarantee a favorable placement situation for the qualified music educator far into the future. Increasingly we find communities expanding their programs of school music. That means, of course, more teachers of elementary vocal and instrumental music; more band, orchestra, and choral directors.

THIS ARTICLE was prepared for the MUSIC EDUCATORS JOURNAL by Mr. Sur at the request of the Editorial Board in order to make available an immediate source for music educators who are asked by fellow teachers, counselors and students for guidance information. It is hoped the article will assist members of the music education profession in meeting their responsibility to interest capable high school students in the teaching of school music. A more extensive treatment of the general subject of "Music as a Vocation" is to be supplied in a bulletin now in preparation, but since the material here presented will be of value to students, counselors, music offices, etc., the article is being reprinted in pamphlet form. Copies may be secured from the MENC office, as is announced on page 14 of this issue.

—ROBERT A. CHOATE, Chairman of the Editorial Board.



Above: A sixth-grade class in Evanston, Illinois, singing with accompaniment of its own room orchestra.



Above: Beginning wind instrument class, Roosevelt High School, Tulsa, Oklahoma.



Above: Tonette-television class in an elementary school, Springfield, Massachusetts. You cannot see the TV but the pupils and teachers can.



Above: Beginning band class, Burbank Grade School, Oakland, California. Below: "Dance, Thumbkins, Dance," Austin, Minnesota, first graders.



Placement

The broad area covered by music education, or "school music" as it is more commonly called, requires many kinds of workers. Variation in school city organization throughout the country makes accurate descriptions of some positions difficult, but the material presented here is intended to give a reasonable description of common practice.

FOR THE INEXPERIENCED TEACHER

The inexperienced teacher faces several immediate opportunities in placement; all leading to opportunities for advancements to posts such as are described for the more experienced teachers:

(1) In the smaller community where the music curriculum is not extensive, he or she may be asked to handle both vocal and instrumental music in both elementary and high school.

(2) In the smaller community desiring more specialized music instruction, a vocalist and an instrumentalist may be employed, with either or both of them asked to teach another subject on a part-time basis.

Teacher licensing or certification laws in a number of states require the music teacher to qualify in one or more academic teaching minors, and in those states music teachers are prepared to teach a subject other than music. However, the growing appreciation of the value of music in the school curriculum has developed a trend on the part of school employers to create full-time music positions, and many small schools have so expanded their music programs as to necessitate the full-time employment of both vocal and instrumental teachers.

(3) Many positions in larger communities requiring specialization in vocal or instrumental music formerly open only to experienced teachers are now open to those just entering the profession. There is every reason to believe that such opportunities will continue to be available for capable beginners.

FOR THE EXPERIENCED TEACHER

Here are described six categories of employment open to experienced music teachers. All are more or less related, one often a lead or stepping stone to another.

State Supervisor of Music

In a number of states the State Department of Education includes the office of state supervisor of music, and it is likely that other states will create similar positions. The duties and responsibilities of these workers vary from state to state and only a general statement of their duties is possible here.

A State Supervisor will be responsible for the following:

- (1) Assist in the development of a state-wide music education program.
- (2) Serve as a consultant in music education to school administrators, teachers, and community leaders.
- (3) Assist in the licensing or certification of teachers.
- (4) Be on call to assist with in-service training programs in urban and rural areas.

Director of Music or Supervisor of Music

A number of the larger cities employ a Director of Music Education, or General Supervisor of Music responsible to the Superintendent of Schools for the entire program of music. The person holding such a position usually has served a number of years as a successful teacher and has had extensive training. He or she assumes administrative responsibilities regarding budget, staff, facilities, equipment, and public relations.

In the largest cities this position becomes primarily one of administration, and supervision of classroom instruction is delegated to staff members. These assistants spend the larger portion of their time working with teachers and children. They serve as helping teachers by demonstrating teaching techniques, evaluating instruction, providing in-service training courses for classroom teachers. While there are many plans of school organization, it is not uncommon in our largest cities to find a Director of Music assisted by a Supervisor of Vocal or Choral Music and a Supervisor of Instrumental Music.

Music Positions in the Elementary Schools

(1) *Supervisor of Elementary Music.* There is a tendency on the part of a number of school administrators to use such titles as "Music Consultant," "Music Coordinator," etc., for this position. In the opinion of such administrators, these newer titles are more in accord with the practices of modern education. It is, nevertheless, true that many communities prefer to retain the traditional title of "Supervisor."

The duties of a person appointed to this position vary, but the position may be described as one in which a music specialist travels from school to school, serving as a helping teacher by assisting the classroom teachers with the music of their grades.

The elementary music supervisor provides help through demonstration teaching, in-service training courses, development of guides to music instruction or courses of study, the staging and programming of public performances, and the evaluation of instruction. This supervisor may or may not be asked to accept administrative responsibility such as handling details concerning equipment and facilities, schedules, budget, etc.

(2) *Elementary Music Teacher.* In some school systems each elementary school has a resident music teacher who does all the music teaching in that building. This position may or may not call for a knowledge of both vocal and instrumental music. The actual assignment depends on the policy of the school system in this regard.

(3) *Elementary Instrumental Teacher.*—An elementary instrumental teacher is usually a teacher who travels to a number of elementary schools in the system promoting instrumental study, offering instruction to beginners, and conducting the school instrumental ensembles.

In the metropolitan areas where it is necessary to have a large staff of instructors this position may be highly specialized, and staff members may be selected to serve the elementary schools as string, woodwind, brass, percussion, and class piano specialists. It is obvious, however, that in most places a high degree of specialization



Above: Second-grade pupils, Evanston, Illinois, Elementary School, playing on their own xylophones made by them as a classroom project.



Above: Upper-grade boys enjoy singing four parts in their boys' chorus at Kansas City, Missouri.



Above: Adult piano class, Houston, Texas. Below: Music teachers conduct a workshop for classroom teachers in York, Pennsylvania.



Original productions are enjoyable and profitable. Pupils (below) of Woodbridge School, Cleveland, Ohio, gave a program on World Friendship for schoolmates and parents.



is not feasible, and an instrumental specialist will have to offer instruction on all the instruments, or at least combinations of several instruments.

Music Positions in the Junior High School

A small junior high school will usually employ one resident teacher to care for both vocal and instrumental music. Some of the smaller schools make use of the senior high school music teacher or teachers. The larger schools have the advantage of securing resident specialists in both vocal and instrumental music. The vocal or choral specialist is usually assigned general music classes in addition to choir, glee club, small ensembles, and chorus. The instrumentalist's schedule calls for directing band, orchestra, small ensembles, and classes in instrumental instruction.

It should be noted that capable junior high school teachers, particularly choral specialists, are constantly in demand by principals and superintendents.

Music Positions in the Senior High School

In the smaller cities all the teaching may be handled by the teacher who also works in the elementary school, or, if the school population is sufficient, a resident teacher may be employed to work with the junior and senior high school groups.

The smaller towns may also provide more specialized teaching by having two teachers of music handling both elementary and high school music. One of these teachers would be a vocal teacher and the other an instrumentalist.

In the large high schools, with their need for several staff members, it is not difficult to assign teachers to cover the desirable areas of specialization. Here positions are available as band, orchestra, or choral directors, but these schools demand maximum training and successful experience from candidates for their music positions.

Senior high school elective courses such as music theory, music history, literature, appreciation, class voice, general music, small ensembles, etc., are assigned to those members of the staff whose experience and training equip them to be instructors of these elective courses.

Music Education Positions in the Colleges

The rapidly increasing college and university enrollments have given an impetus to the trend toward the establishment of junior colleges offering the first two years of collegiate training. Along with this development is the movement which has brought the community college offering four years of training into the educational scene. These institutions are including music in their programs of instruction, and provide openings for

instrumental and vocal specialists to conduct band, orchestra, and choir as well as to teach courses in music appreciation, music literature, music theory, etc.

A number of college and university positions in music are in a sense music education positions, since much of the instruction is in direct contact with students preparing to teach school music. Our aim will be to comment only on those positions usually classified by the colleges as music education positions.

Music education positions at the college level are rarely open to candidates without a successful background of music teaching in the elementary and high schools. Actual experience in working with children is essential. College positions demand that the teacher have the master's degree, and the tendency at this time is to require college teachers to have earned the doctor's degree.

The size of an institution is, of course, a determining factor in a discussion of the available positions in music education. A smaller institution may have only one staff member teaching school music methods, supervising student teachers, and in addition, teaching other music courses.

There are a number of large and small colleges in which the college music education staff member or members may also be employed by the local school system on a part-time basis.

In the larger colleges and universities a music education staff may contain specialists for instruction of vocal or choral majors, instrumental majors, the music instruction of non-music majors from departments such as physical education and elementary education whose graduates use music in their teaching, graduate students, and research in music education.

The pictures on these pages were selected from various sources to illustrate a variety of classroom and other teaching situations. On this and the opposite page: ① Elementary vocal specialist with some of her youngest pupils in East Lansing, Michigan. ② Teacher demonstrates use of diaphragm in senior high school voice class, East Rochester, New York. ③ Individual help for beginning instrumental students, Oakland, California. ④ Instrumental music consultant and high school students work out marching band formations, East Lansing. ⑤ Kindergarten pupils in Hartford, Connecticut, have their own band wagon. ⑥ Piano teachers help intermediate piano class group in New Rochelle analyze new piece.

[In "Music for Everybody," published by the Music Educators National Conference, will be found some interesting pictures and pertinent articles. A limited number of copies have been made available free for guidance counselors and teachers. Write to the MENC office.]



Qualifications and Training

PERSONAL QUALIFICATIONS

If you have musical talent, at least fair ability as a performer in voice or on some instrument, have patience, perseverance, and are not afraid of hard work, music education is worth considering as a career. It is extremely important that a person working with children have sufficient imagination to approach his or her teaching creatively. A gifted and well-trained teacher who can maintain a contagious enthusiasm for music and children should be very successful.

The teacher of school music should be mentally and physically in excellent health. The very drive and missionary zeal essential to success is a constant, but rewarding, taskmaster.

TRAINING

In most states a four-year college course leading to a bachelor's degree is required of those who plan to be licensed for teaching. There is no centralized national agency for licensing teachers; each state sets up its own requirements and issues licenses for work within its borders. If you plan to become a teacher of school music one of the most important first steps you must take is to secure complete information on licensing or certification in the state or states where you are interested in locating. Necessary information may be secured from: (a) the State Department of Education in the state or states in which you are interested in locating; (b) the music and/or education departments of state and private colleges. If in doubt as to how to proceed, consult with the superintendent, high school principal, or the music teachers of your school.

The Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, which is the school music teachers' professional organization, has developed a series of recommendations based on competencies required for successful *teaching of music to children*. The complete recommendations cannot be included here but in part they follow.

SUGGESTIONS FOR THE HIGH SCHOOL STUDENT

Candidates for training in any profession are always interested in the scholarships available to them. Obviously it would not be possible to offer scholarships to all who are interested in such aid. All schools have a limited number of scholarships available for

music majors as well as scholarships open to all students. The high school senior planning to enter training in music education is advised:

a. Do not select a training school on the basis of the scholarships it offers. Select the school you feel is best regardless of scholarships.

b. Music majors are eligible for many general scholarships. Learn what is available among the scholarships for music majors and those open to all students. Many excellent scholarships are open to students in any field of study.

c. Apply early for admission to the school of your choice and learn what they require for entrance. Then you can intelligently take the auditions and examinations required of a beginning student.

The high school student planning to teach school music should elect in high school:

a. *Musical Performance*, including, if possible, the development of some degree of functional or practical piano facility, some proficiency on minor instruments as well as the major instrument, and a *variety* of instrumental and vocal ensemble experiences, large and small.

b. *Basic Music* (Fundamental Theory). This is extremely important. A large percentage of teachers in training are handicapped by their lack of knowledge of the fundamentals of music theory. Master fundamentals of theory in high school!

c. *Music History and Literature*.

COLLEGE TRAINING FOR SCHOOL MUSIC TEACHING

This recommended course is based on four years of training leading to a bachelor's degree and a state license or certificate for teaching.

I. General Culture

Minimum requirement: 33% of the total (120 semester hours) required for an undergraduate degree. Courses in this area to include:

a. Non-music subjects, to include a non-music minor if required.

b. Any psychology course other than educational psychology.

c. Music literature, appreciation and/or history.

d. The basic type of course where required: humanities, social sciences, natural sciences.

II. Basic Music (Music Theory)

Minimum requirement: 14% of the total (120 semester hours) required for an undergraduate degree. This area includes courses such as the following:

a. Music reading.

b. Ear training and dictation (melodic, harmonic, and rhythmic).

c. Keyboard harmony.

d. Harmony (part writing).

e. Form and analysis.

f. Instrumental and/or vocal arranging.

g. Counterpoint.

h. Composition.

III. Musical Performance

Minimum requirements: 33% of the total (120 semester hours) required for an undergraduate degree. The following subjects are included in this area:





Coaching small ensembles is an interesting and enjoyable part of the work of the instrumental and vocal teachers, and such pupil ensembles afford fine experience for the young musicians and contribute to the musical life of the school and community.



Members of the three ensembles are pupils in East Lansing, Michigan, High School. These are among several pictures made for this article by the author whose hobby as you may judge is photography.

IV. Professional Education

Minimum requirements: 20% of the total (120 semester hours) required for an undergraduate degree. This area includes:

- a. Music education methods and materials.
- b. Observation and student teaching.
- c. Professional educational courses aside from music education.

One of the chief objectives of the course work in this area should be to prepare music education students to take their proper place in the total school program. It is also important

- a. Conducting.
- b. Ensembles, large and small.
- c. Major performance area: voice, violin, cornet, clarinet, etc.
- d. Minor performance area.
- e. Functional piano facility.

In order to foster a broad understanding of the total music program, it is recommended that *all* music education majors receive some training in voice and also in band and orchestra instrument performance.

Conducting: It is recommended that the student be trained to read and conduct from both choral and instrumental scores of suitable school music materials.

Ensemble: It is recommended that insofar as practical, all music education students regularly participate in both large and small ensembles.

Functional Piano Facility: It is recommended that *all* music education majors be expected to demonstrate piano facility as follows:

- a. Ability to sight read songs of the type found in a community song book.
- b. Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
- c. Ability to sight read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities.

Major Performance Area: Each music education student should have one performance area in which he excels. It is recommended that the study of the major performance area be continued until the student is able to demonstrate satisfactory performance ability for use in school and community.

Minor Performance Area: It is recommended that every music education student, in addition to his major performance area, have the equivalent of the following as a *minimum* requirement:

- a. One year of voice study.
- b. One term or semester of violin.
- c. One term or semester of clarinet.
- d. One term or semester of cornet.
- e. One term or semester of percussion, emphasizing the fundamentals of the snare drum.

that the students become well acquainted through study, demonstration, observation, and laboratory sessions, with the methods and materials for teaching instrumental and vocal music in elementary, junior and senior high schools.

Furthermore, it is important that opportunity be provided for the student to do practice teaching on *both* elementary and secondary levels, and, where he is qualified, in both vocal and instrumental music.

The catalogs of teacher training institutions will, in many cases, show courses of study under headings such as: General Supervision, Vocal Supervision, and Instrumental Supervision. General Supervision is usually a course designed to prepare a student for both vocal and instrumental teaching. It should be noted that the student is permitted some degree of specialization from the start of his training.

ADVICE FROM EXPERIENCED TEACHERS

Successful teachers urge the teacher in training to:

1. Learn more than one instrument. Do not neglect the piano. Gain a practical facility at the keyboard.
2. Elect English composition, speech, and dramatic courses. Your profession requires much skill in speaking and writing. Staging of public performances is an important part of the job.
3. If you are a vocal major learn all you can about instrumental music. If you are an instrumental major learn all you can about vocal and choral music.



All-city and interschool instrumental and vocal groups afford inspiration and educational benefits. This is the Junior-Senior High School orchestra of Hastings, Nebraska.

Salaries

THE INEXPERIENCED TEACHER

Beginning salaries range from \$2400 to \$3400 for ten months, depending on the location of the school. In some cases music teachers are employed on an eleven months basis and compensation is proportionately higher.

THE EXPERIENCED TEACHER

Salary scales vary considerably, but successful teachers with maximum training can, through annual increments, look forward to an annual income of \$4500-\$6000, depending on the size of the school system, and the section of the country in which it is located.

Directors of Music, Supervisors of Music and those holding similar administrative posts are paid at the rate of \$4500 to \$12,000 a year. These positions are frequently on a twelve-month basis with one month of vacation.

College teaching offers salaries from \$3400-\$8500. These salaries are largely dependent on the qualifications, experience, and assignments of the staff members. There is a widespread belief that college positions are better paid than positions in the elementary and secondary schools. Such is the exception rather than the rule.

Employers of workers in music education are, as a rule, quite willing to permit teachers to augment their income by directing church choirs, community groups, etc. It is the right of the local school or college board to determine policies regarding outside employment of all teachers.

Closely related to salaries is the matter of pensions for teachers. Most states have developed a pension plan for teachers. The trend at this time is to increase the benefits paid retiring members of the teaching profession.

EDITOR'S NOTES

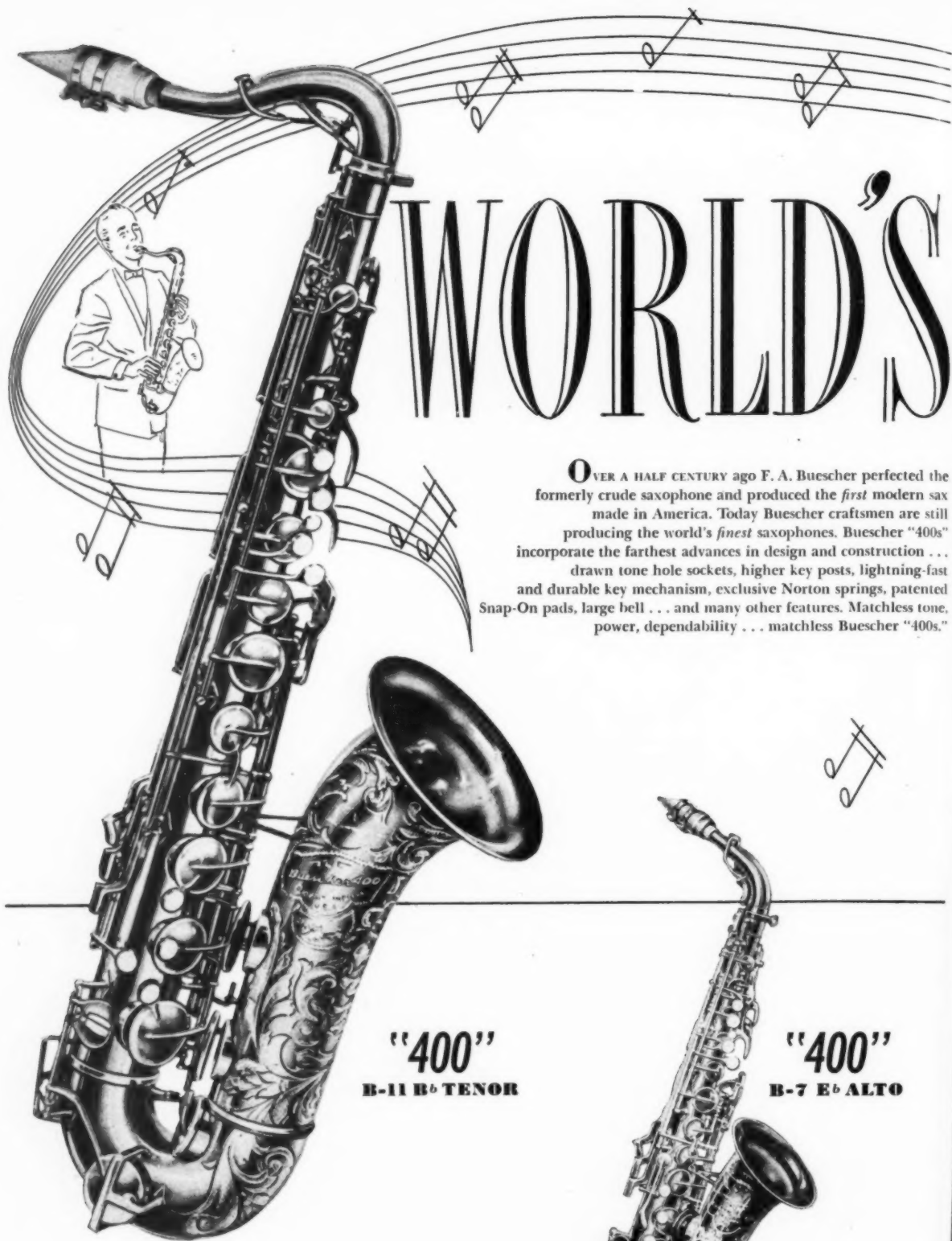
Regarding the author: Mr. Sur, who is chairman of Music Education of the Music Department of Michigan State College, East Lansing, is a member of the MENC Board of Directors and Executive Committee, member of the Editorial Board of the Music Educators Journal, and chairman of the Publications Planning Committee.

Regarding the pictures: In order to use as many photographs as possible in connection with this article, names of individual teachers, source credits for photographs, and other descriptive data are omitted from the captions, which are limited to the few words necessary to indicate the type of classroom situations illustrated by the pictures. Therefore, this paragraph is printed as a general acknowledgement to all who had a part in making available the photographs from which the selections were made.

MUSIC EDUCATION OFFERS YOU AN OPPORTUNITY TO SERVE OTHERS THROUGH MUSIC



All-state bands, orchestras and choruses, and similar groups composed of pupils selected from many schools, afford valuable laboratory experiences for the music teachers and challenging opportunities for students who take their music seriously. Pictured above is the Florida All-State Orchestra, Ralph E. Rush, guest conductor, with the All-State Chorus in the background.



"400"

B-11 B \flat TENOR

"400"

B-7 E \flat ALTO

OVER A HALF CENTURY ago F. A. Buescher perfected the formerly crude saxophone and produced the *first* modern sax made in America. Today Buescher craftsmen are still producing the world's *finest* saxophones. Buescher "400s" incorporate the farthest advances in design and construction . . . drawn tone hole sockets, higher key posts, lightning-fast and durable key mechanism, exclusive Norton springs, patented Snap-On pads, large bell . . . and many other features. Matchless tone, power, dependability . . . matchless Buescher "400s."



FINEST!

Buescher "Aristocrats" with their distinctive timbre, faultless intonation, feather-light key action and other superiorities are preferred by many top-flight artists as well as advanced students. And for real value in their price class, Buescher-built "Elkharts" are the best buy on the market . . . beautiful tone, abundant power, simplified durable mechanisms . . . everything to help the student make the most of his ability. Your Buescher-Elkhart dealer can show you the world's finest saxophones. Visit him soon.



ARISTOCRAT
140
E♭ ALTO

ARISTOCRAT
156
B♭ TENOR



BUESCHER



ELKHART
30A
B♭ TENOR



ELKHART
20A
E♭ ALTO



ARISTOCRAT
129
BARITONE





EMPY AITCHSEE

Music Advisor to Millions

Extends an Invitation
to Visit the Exhibit of

MUSIC PUBLISHERS HOLDING CORP.

and hopes you will stop by to say

"Hello!"

to your friends, the Representatives, who
will be there to welcome you on behalf of

- **HARMS, INC.**
- **M. WITMARK & SONS**
- **REMICK MUSIC CORP.**
- **ADVANCED MUSIC CORP.**
- **NEW WORLD MUSIC CORP.**

They will be happy to assist you in solving your
educational music problems and to show you
the new publications issued by the above firms.



MUSIC PUBLISHERS HOLDING CORPORATION
619 WEST 54TH STREET, NEW YORK 19, N. Y.

Using Recordings in Elementary Grade Vocal Music

Report of an Experiment

BERNARD W. BUSSE

IN THE FALL of 1951, ten grade school groups in the Evanston, Illinois, school system began active participation in an experiment designed to investigate the effectiveness of recordings of songbook material as an aid to the teaching of grade school vocal music. These groups had been selectively matched—one pair at each grade level from two through six. Of each pair, one was designated as the control group and one as the experimental group. Each pair of grades varied in certain selected characteristics from the rest of the pairs. General consideration was given to such elements as the socioeconomic backgrounds of the groups, teacher factors, and pupil factors. Specific measured evaluation was determined in such areas as class size, chronological age and intelligence quotient.

The five pairs of teacher-class units could each be termed reasonably matched for the exploratory purposes of this experiment. The most notable difference was introduced intentionally. The classroom teacher for the Grade Two Experimental Group was unable to sing. When the experiment was explained to her and the services of a cadet music teacher provided for the pre-experimental songs, she agreed to take part. Cadet music teachers functioned in the Grade Five groups.

Objectives of the Study

The objectives of the study centered on the effectiveness of the use of recordings as an aid to better musical learning and to the speed with which such learning took place. Quality was evaluated by expert ratings of the pitch, time-rhythm and general effect of performances. Rate of learning was examined in terms of the average length of time devoted to mastering individual songs and the t-ratio of the proportion of total time required to learn a given number of songs. The experiment also served as the focal point for a body of commentary to give additional meaning to the statistically based findings.

The basic song series used was a recent edition of a well-known and widely used set. Books Two through Six were used, each at the appropriate grade level. Songs contained in the related albums of recordings were used as the learning materials during the experimental period. Specific methods of instruction were defined for each of the major types of song. Provisions were made in regard to comparable use of the piano, the introduction of supplementary activities, the role of the supervisor and other elements which might have a bearing on the equality of

emphasis and the close similarity of procedures for each pair of grade groups. The methods defined were applied during a period of approximately three months.

Quality of performance was judged on the basis of a comparison of tape recordings of song performances by the individual grade groups. The portions of the tapes containing pre-experimental and post-experimental recorded performances were cut and then assembled in random order for audition by the raters. These raters expressed individually by means of a pre-determined scale their evaluations of the pitch, time-rhythm, and general effect of the individual song performances without being told the identity or means of training of any of the performing groups. The validity of the ratings was checked by correlating the paired raters.

Findings Based on Statistics and Observation

In regard to the quality of performance, the effect of the use of recordings varies. The simple rote materials are taught with comparable effectiveness by methods using the recordings only and by methods using teacher demonstration only. The more difficult rote materials are taught more effectively by methods using the recordings as an aid than by methods dependent totally upon teacher demonstration. Quality of performance and speed of learning considered in combination indicate clearly that the use of recordings as an aid is highly advantageous.

A classroom teacher who lacks performance ability can teach successfully, with the aid of recordings, a music program based upon rote singing. She is enabled, therefore, to handle the entire music program at the lower grade levels inasmuch as it is usually based almost entirely upon rote materials. She will require less supervisory help and will achieve more effective group performances than she would without the recordings as an aid. Where no music program presently exists for want of musically trained classroom teachers, the use of recordings will permit the development of a rote-learning-based program. With it will come the enrichment made possible by broadened areas of supplementary and correlative activities.

In the case of the classroom teacher who already has a degree of music teaching ability, the use of recordings permits the presentation of both rote and reading materials with increased effectiveness. This applies particularly to such materials as would test the limits of the teacher's musical background. Methods which employ recordings present difficult material more effectively than do methods



you've captured their interest

...when you give your pupils the chance to be the audience—listening to their own performance. Recordings they made themselves will capture their interest and strongly increase their desire to improve.

The "record-and-listen" technique adds new meaning and effectiveness to your words of correction, explanation and encouragement. But to have full value, the recordings of piano, voice or solo instrument must retain full tonal quality—and recordings of band, orchestra or choir must retain brilliance and dynamic range.

Because there is this need for realism, an AMPEX Tape Recorder is your best choice for practice, rehearsal and finished performance. The Ampex is the leading instrument in its field. It is preferred by such critical users as radio broadcasting stations and record manufacturers (for master tapes). Yet the Ampex Tape Recorder is easy to use and is priced within reach of schools, conservatories, teachers and other serious users.

AMPEX 400-A
PORTABLE RECORDER



Recorders priced from \$985.00.
For further information write to Dept. H-1277.



AMPEX CORPORATION
934 CHARTER ST. • REDWOOD CITY, CALIF.
Distributors in principal cities;
In Canada: Canadian General Electric Company

dependent upon an agent which must avoid the worthy but difficult for lack of ability to demonstrate it adequately.

Grade school vocal music in usual proportions of rote and reading materials can be taught faster by methods which use the recordings as an aid than by methods which use teacher demonstration only. Closely comparable qualities of performance were attained in this study in cases where the control groups used up to thirty-three per cent more time than did their counterpart experimental groups. Performances of a quality generally favorable to the control groups resulted, however, when the groups concerned used seventy-one per cent and ninety per cent more time per song than did their respective counterpart experimental groups. The additional time which the use of recordings makes available can be devoted to such activities as mood expression, musical story telling, and pantomime invention with an eye on the increased comprehension of musical styles and characteristics.

The faster rate of learning related to the use of recordings suggests broadened opportunities for the development of significant musical repertoire at any grade level. Where choral activities predominate, classes and organizations can be helped to extend their range of musical attainment and understanding. More ambitious works can be learned in less time than would be required otherwise. This finds particular application in the preparation of seasonal and other special programs where a larger amount of material than usual must be learned in less time than seems usual.

In rote materials, the recordings have their greatest effectiveness in the presentation of time-rhythm elements. Since such elements play a very basic part in musical learning, this fact takes on correspondingly basic importance. The use of recordings assures firm initial presentation and unvarying reiteration. The teacher is relieved of repetitive demonstration and the strain often associated with it. Of special value is the recorded presentation of the relationships between two or more rhythmically related but independent parts. Practical application can be found in dealing with music of complexity ranging from that of simple two-part music in the elementary grades to that of highly complex choral works suited for performance by the most advanced and musically matured groups.

Implications Based on Participant Commentary

The preparation of music presentations often poses a problem for the average classroom teacher. For want of technical knowledge she must often resort to devices which involve the time and work of other people and, often as not, when such a teacher has learned a song by herself she is not completely certain that she has learned it properly. Recordings can be of great value especially to the musically uncertain teacher by furnishing her with complete and accurate demonstrations of the materials which she is planning to present. The greater speed of learning made possible by the use of the recordings will enable the teacher to prepare the lesson more quickly than she would without using recordings. The demonstration as presented by the recordings gives the teacher full opportunity to analyze the musical elements included in the basic songbook instructions, and thus to equip herself still more completely for presenting the materials to her classes.

Teacher and supervisory participants in the study commented on the values of recordings which they noted during actual classroom presentations. There was lessened need for teacher demonstration. The presentations given with the recordings compelled interest by their variety in accompaniment and style. Recordings made for a surety and solidity of musical guidance which no teacher voice could duplicate successfully. Verbal instructions on some of the recordings tied in with certain critical phases, such as the beginnings of syllable recognition and the initial stages of two-part songs. By their variety and vitality, recordings constituted a tremendous stimulus to creative, dramatic, and rhythmic activities.

On the part of the pupils, recordings permitted concentration on the music at hand. No attention was required for teacher gestures and other performance aids since the recordings by their accompaniment introductions set the tempo and gave the pitch. The consequent narrowed spread of attention tended to make for an "interest disciplined" situation.

At the grade levels at which the development of reading skills assume greater import than before, the pupil reactions to the use of recordings tended to reflect interest in the acquisition of reading skills. The methods outlined for the use of the experimental groups made it mandatory that they not hear the recordings of reading songs until after they had developed their own performances. There grew in the groups a feeling of trying to attain a performance by themselves which would be comparable to that demonstrated by the recordings. Participating teachers felt that this use to heighten interest in the attainment of reading skills was one that could be of great value to those classroom teachers who find the presentation of this particular phase of the music program difficult. They also noted easier growth of good group tone quality and vital and varied style.

Recordings Give Teacher Confidence

Teachers liked the ease with which recordings could be used to facilitate attainment of independent performance of rote materials. During the first learning performances of a song, the volume of the recordings could be kept high enough to fully stabilize the group. As confidence increased, the volume was lowered for the portions of the song which presented no problems and slightly raised for the portions which the group found awkward. As final performance independence was attained, the recordings were eliminated as learning accompaniment and used thereafter as reference for pupil evaluation of elements of their own performances.

Teachers felt that the recordings gave them an increased confidence in their ability to teach music to their classroom groups. They enjoyed the surety of their own learning from recordings. They appreciated the certainty of a demonstration agent which was not susceptible to making mistakes or suffering from illnesses. If they had reason to be doubtful of their own vocal gifts, the use of the recordings obviated the need for personal demonstration.

It was noted that the use of men's and children's voices in the recordings heightened interest on the part of the pupils. Besides constituting an additional variety factor, such use suggested that there can be a downward extension of the grade levels at which a man can teach vocal music successfully. Once the children became accustomed



Schirmer Releases

for the
FLUTE

- Johann Joachim Quantz (1697-1773)
SIX DUETS FOR TWO FLUTES Edited by Milton Wittgenstein
 SCHIRMER LIBRARY VOL. 1773..... \$1.50
- Domenico Scarlatti (1685-1757)
TWO SONATAS Arranged for Flute and Piano by Ary van Leeuwen
Sonata in E Minor
Sonata in G Minor EACH \$1.50
- Georg Philipp Telemann (1681-1767)
FOUR SONATAS FOR FLUTE AND PIANO Edited by Milton Wittgenstein.
 Figured Bass realized by Thomas Wilt
 SCHIRMER LIBRARY VOL. 1767..... \$1.50

for
FRENCH
HORN

- George Frederick McKay
THREE PASTORAL SCENES FOR FRENCH HORN AND PIANO75

for the
HARP

- Carlos Salzedo
SUITE OF EIGHT DANCES
 Gavotte/Menueet/Polka/Siciliana/Bolero/Seguidilla/Tango/Rumba... EACH .50
- ADAGIO FROM THE MOONLIGHT SONATA** by Beethoven
 Transcribed for Harp by Carlos Salzedo50

for XYLOPHONE,
MARIMBA and
BELLS

- William Dorn
**A SIMPLE AND PRACTICAL METHOD FOR XYLOPHONE,
MARIMBA AND BELLS** \$1.50

for
BRASS
SEXTET

- Octavio Pinto
TOM THUMB'S MARCH Arranged for Brass Sextet by H. S Hannaford
 SCORE AND SETS OF PARTS..... \$1.25
 SCORE35
 EXTRA PARTS, EACH..... .20

G. SCHIRMER

NEW YORK 17 • 3 East 43rd Street
 CLEVELAND 14 • 43 The Arcade
 LOS ANGELES 17 • 700 West 7th Street

to the voices used, they tended to adapt their vocal quality to the spirit of the song rather than the generic quality of the demonstrating voice.

Participants also noted that recordings as an aid could be used improperly as well as properly. Incorrectly used, recordings can assist in the deterioration of musical initiative of both the teacher and the class. The ease of playing a recording may result in poorly prepared lessons. The simplicity of presenting a wide variety of material can lead to inadequate introduction of important characteristics. If the recordings are played excessively and carelessly, the classes can develop a tendency to sing along without musical thought or feeling.

When available, the combination of teacher voice and piano can present certain musical features with better detail analysis and demonstration than can the recordings. For difficult intervallic and/or rhythmic passages which are relatively new to the pupils, a step-by-step piano or voice presentation may constitute a better means to detail mastery. Once such mastery has been attained, the recordings can be replayed to fit the item into the total musical effect.

Though instrumental music as such was not a part of this experimental study, it should be noted that there are strong implications concerning the use of recordings as demonstration agents which could apply to the training of instrumental groups. Special effects, style characteristics, and even basic elements of performance can be mastered more quickly and competently if the appropriate features of recordings are used in accordance with the applicable principles suggested by the findings of this study.

General Considerations

Although the recordings can be of great help in many ways, it is the teacher role of planning, preparing, presenting, and following up which holds cardinal import. Close cooperation with the music supervisor will assure effective execution of these teacher functions and will provide for mutual understanding of objectives, procedures, and evaluation. Through such cooperation, provisions can be made for adjustment to the many factors which tend to cause variance in the quality of the music program as a whole, and in the part which an aid as potent as recordings will play in the functioning of the program. Account must be taken of the administration-endorsed philosophy of education and the part music is expected to play in its realization. Both teacher and pupil factors must be evaluated and the program adjusted to accommodate special characteristics noted. Teacher and supervisor must take cognizance of unusual classroom and equipment problems.

That all of these elements will have an effect on the value of recordings as an aid only serves to emphasize the importance of the teacher's role in their use. Recordings have certain strengths which can assist greatly the increase of musical stature. The teacher must use those strengths in such a way that they do so. In the last analysis, recordings are a lifeless and meaningless aid—it is the teacher who must bring them to life and give them meaning.

Mr. Busse conducted this experiment from September 1950 to March 1951 in connection with his graduate studies toward a Ph. D. degree at Northwestern University. He was recalled to active duty with the United States Army in March 1951. The article for the Journal was prepared while he was stationed on Okinawa for a year from February 1952. He is now at Central Missouri State College, Warrensburg, in charge of the band director training program.

Building Support for Chamber Music

EDITH A. SAGUL

ONE of the important challenges to the music profession is to bring chamber music back to the best locale for its proper development. Somehow, in less than three-quarters of a century, chamber music performance has ascended to a pinnacle which is reserved for serious musicians and the small group of specialists who subscribe to chamber music concerts. This may have been because chamber music has never been able to support its interpretative organizations, except for a few small ensembles. More and more, music educators and other persons who are vitally concerned with problems in this area are realizing that chamber music must belong to the general population, and that it must broaden its horizons.

Lack of certain advantages enjoyed by other performing artists and reliance purely on the aesthetic appeal of the music itself have made competition with other types of concerts especially difficult for chamber music groups. One need only examine these other types to learn what factors, capitalized on, attract general popular attention and favor. Not yet part of the lingo of the man in the street are the names of outstanding chamber music ensembles and personages.

Chamber music enthusiasts will confess that their greatest enjoyment comes from actual participation, activity which provides the priceless compensation of social enjoyment and development of human values together with the satisfactions which music offers. Serious consideration of the activities of voluntary instrumental groups, meeting for the joy of making music, is vital in an appraisal of the effectiveness of music education and professional music in this country. It is equally vital in a plan for further development of a musical American public.

The National Association of Amateur Chamber Music Players, an example of a great step forward in spreading genuine enthusiasm for a medium of musical expression, believes that this can be best brought about by actual participation in the home. At present, the NAACMP has over 2,000 members who have registered their names, addresses and grading of ability as performers. A directory is available of all registered amateur chamber music enthusiasts in this country (and in some foreign countries). With it, a member can go to any state and find congenial persons with whom to spend many happy hours playing chamber music. The NAACMP does not seek wide publicity because it wants to acquire as few of the aspects of a business enterprise as possible. It feels that "word-of-mouth reputation will insure a much healthier type of

Miss Sagul is a teacher in the New York City public schools, and director of The Sagul Trio, a concert ensemble of flute, cello and piano.

membership . . . than anything more flashy could."^{*}

In looking ahead to an improvement of the status of chamber music it is necessary to explore ways of utilizing public and private services and facilities which can be used in the promotion of chamber music performance. Furthermore, we should add to present resources. One fact must be borne in mind: the nature of these agents reflects the cultural values which prevail in the society. Alteration of these values is complicated by economic and social issues which must be understood in terms of what education can do to effect desirable changes. For this reason, it is best to work at the heart of the problem through a sound long-range music education program.

Critical examination of the various public and private agencies now promoting chamber music reveals certain inadequacies and deficiencies. The following list of needed services, facilities, and materials is offered in the interest of improving these resources:

1. A greater number of well-trained teachers is a prime requisite to leadership in school and community chamber music activities. Such persons must have rich backgrounds of experience with chamber music, and must understand the problems now facing professional musicians. Effective teaching implies guidance, which can exist only in persons who are in close contact with the field of professional performance.
2. Highly qualified music educators are needed to act in advisory capacity to concert managers. Together, they could plan programs that would be of most benefit to schools and communities. It is a known fact that for the most part managers alone currently provide what they think the various colleges and community organizations should have.
3. Highly qualified music educators, acting in an advisory capacity to sponsors of music, could direct a much wiser expenditure of funds for live music than has been made in the past. In numerous cases where industry or individuals are subsidizing music, they are influenced by illustrious professional musicians who may not know the best philosophy and procedures for a genuine musical development of the people in the community.
4. Administrators in adult education need to be enlightened as to the value of informal music education courses featuring chamber music activities. However, only qualified music educators are able to outline the details for the practical functioning of such courses.
5. Financial and moral support are needed for local music projects, particularly those which encourage chamber music. The objectives of this kind of support must be based on sound purposes so as to avoid the mere provision and perpetuation of a financial crutch. The public must be the beneficiary for any public funds which are spent on chamber music activities.
6. An evaluation of current practices in the support of chamber music is needed. A well-qualified investigating and advisory committee should make known not only the current practices but also recommendations for wiser expenditure of monies in the promotion of chamber music.
7. A more extensive organization of community arts councils would assist greatly in dividing the responsibility for leadership in chamber music activities. Schools cannot be expected to pro-

^{*}Directory, "National Association of Amateur Chamber Music Players," New York: 15 West 67th Street, p. 2.

vide all of the leadership. Many communities have amateur and professional musicians and lay-folk who are highly qualified for positions of responsibility on such councils.

8. The establishment of more chamber music societies is needed in communities throughout the country. Such societies function as performing ensembles or as clubs which sponsor chamber music concerts. Greater initiative needs to be taken by qualified persons in organizing such groups.

9. Better working relations between executives in the field of mechanical communication and music educators would result in programs of higher quality. Lay-audiences and children could be prepared for intelligent and appreciative listening at professional chamber music concerts. Lecture-demonstrations on the radio and on television would be particularly effective where a variety of instrumental types of ensembles are being offered in concerts in the community.

10. A greater variety of chamber music recordings is needed. At present there is a dearth of such recordings employing unusual instrumentation and contemporary music literature.

11. Special sets of chamber music records, packaged with suggestions to suit the needs of music educators, would be helpful in many teaching situations. Oftentimes either the literature relating to a composition is not at hand, or a suitable recording is unavailable.[†]

12. Music literature of good quality and of interest to third- and fourth-part players is lacking. Composers and music educators who engage in chamber music activities need to collaborate more closely in order to make such compositions available.

13. A variety of educational chamber music literature of high quality is needed for children and adult players of both elementary and intermediate levels. Thus far the chief attempts at educational materials have been arrangements and simplifications of the classics.

14. More sample chamber music literature should be contributed to music-lending centers by publishing houses. This gesture would no doubt help the sale of these compositions which might otherwise remain unknown and neglected.

15. Since there are relatively few local public libraries in this country which have chamber music scores and parts, a greater number of central music-lending centers would help ease the problem of availability of music literature.

16. Neglected classic chamber music literature needs to be located and introduced to the public. Oftentimes such endeavors call for a realization of the figured bass part in order that the composition can be performed.

17. A publication devoted to chamber music is needed. Such a publication should aim to be of interest to amateurs as well as to music educators and professional musicians.

Action on these suggestions for improving the present status of chamber music activities can be brought about only through the cooperation of community agents and agencies with music educators. Some would require government support.

As chamber music is fitted more and more into the American way of life it will gradually become the music "of the people—by the people—and for the people."

[†]In the year 1951, the Ditson Fund, under the auspices of Columbia University, subsidized the recording of a number of contemporary compositions, including chamber works. These recordings were then donated to numerous college libraries.



String teachers at 1953 String Conference, National Music Camp, Interlochen, Mich., enjoyed a little night music, Orien Dalley conducting.

Selmer

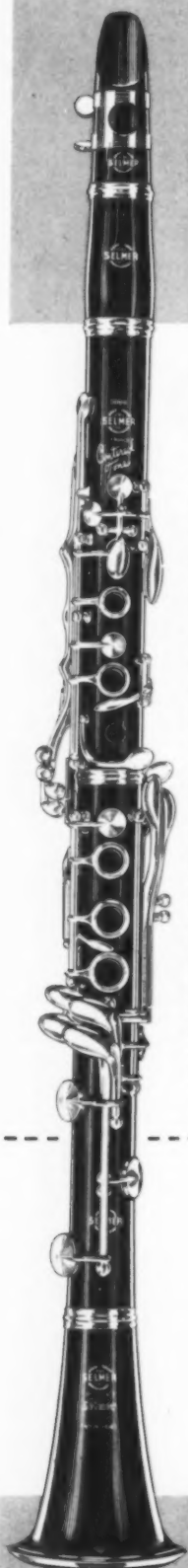
PRESENTS

**Practical
Suggestions
for Better
Band
Performance**

**To Speed Student
Progress . . . To Make Your
Teaching Job Easier**



How Selmer and Bundy Clarinets will help you build a better clarinet section



YOUR STUDENTS WILL GET THE TONE YOU WANT, EASIER AND QUICKER WITH A SELMER (PARIS) C-T CLARINET

In every band there are students whose parents can afford to buy the best...and whose skill deserves it. For them, the Selmer (Paris) C-T is a "must." No other instrument will release you and the player so completely from mechanical and pitch problems. With a Selmer, a wonderful new world of tonal color and playing ease is at the player's fingertips—an inspiration for the accomplishment that is your goal for every pupil. You are invited to compare the Selmer C-T with any other clarinet in the world. You will undoubtedly agree that the Selmer is the clarinet that will do more than any other to enhance your band's performance, your own musical reputation, and to help your students play with the poise and musicianship that is your objective.



GINO CIOFFI, principal clarinetist, Boston Symphony Orchestra. Has played Selmer Clarinets since 1920.



BOB BARTLETT, principal clarinetist, U.S. Army Band, calls the Selmer (C-T) Clarinet "the best ever built."

EASIER TEACHING—FASTER STUDENT AND BAND PROGRESS ARE YOURS WITH THESE OUTSTANDING SELMER FEATURES

CENTERED-TONE. More compact, closer-knit tone. Spreading tendency is gone.

SUPERIOR Speaking Qualities. Even tones that often tend to "hang" now start instantly and positively.

SELMER Tuning. Incorporates latest Selmer scale improvements and famous Selmer precision scale spacing.

IMPROVED Dynamic Range. From the merest breath of tone to a resounding fortissimo with complete "centering" of the tonal quality throughout every dynamic shading.

SUPERB Selmer Mechanism. Satin smooth key

action that feels like part of the fingers—the beautifully balanced keys that are a Selmer tradition.

LIFETIME Construction. All key mechanism is Power-Hammered—forged cold from Selmer Lifetime metal to give super strength and long-lasting qualities.

CHOICE Grenadilla Body. Made from selected Mozambique grenadilla logs, aged and seasoned by time-tested Selmer methods. Highly polished bore.

SELMER Mechanism Features. Self-aligning bridge key eliminates key jamming when assembling instrument. Selmer-style positive locks on posts that need them.

Selmer Signet Grenadilla Wood Clarinet

The Selmer Signet Clarinet is the finest ever built in this country—(yet you will be pleased to find it is priced \$60 under top artist-grade models). It does not attempt to duplicate the Selmer (Paris) instrument. Rather, it is a clarinet with its own fine characteristics...slightly different in tonal and scale conceptions, but based on priceless Selmer acoustical principles. Its improved scale gives the student a precise basis for accurate intonation; new, smaller, highly-polished bore and tapered tone holes give powerful, solid tones in all registers; nickel-plated, nickel-silver keys with redesigned finger spatulas add surprisingly to the students' dexterity.

NEW-SIMPLIFIED CLARINET FINGERING CHART

Easy-to-read wall chart for your Band Room—shows 62 basic fingerings large enough to be seen at a distance. See back page of this section for full details.



Start your beginners on the Bundy Resonite Clarinet. At \$125, it offers you the most accurate tuning, most reliable keywork, and the greatest durability of any clarinet in the low-priced field. Your beginners will make faster progress, your beginning bands will sound better faster, when you standardize on Bundy Resonites.

When your students are ready for an advanced instrument, we hope many of them will have the opportunity of owning a Selmer (Paris)

Clarinet. A Selmer will do more than any other instrument to help them develop into first-rate clarinetists, and help you give your clarinet section real finish.

Some students, however, may not be able to afford the initial cost of a genuine Selmer (Paris) Clarinet. For them, we suggest our fine Signet clarinet, made by Selmer at Elkhart, Indiana, or our lower-priced Bundy grenadilla wood clarinets. Each is outstanding in its price class.

YOU CAN IMPROVE THE INTONATION OF YOUR CLARINET SECTION AND ASSURE FASTER STUDENT PROGRESS WITH THE REMARKABLE BUNDY RESONITE CLARINET

To feel they are making progress, students want to develop a fast technique early. Of greater importance to you is the development of good tone and intonation. The Bundy Resonite Clarinet provides the ideal way to attain both objectives. With its astonishing accuracy of scale and purity of tone, the Bundy gives you the sound you want. With its extra-high key posts for better leverage, and keys shaped for maximum fingering ease, the Bundy helps your players quickly achieve the dexterity they desire.

As a director, the Bundy will appeal to you for many other reasons, too...all of which add up to easier teaching for you; faster student progress; better sounding bands; sharply reduced maintenance costs. Some of the Selmer features which make this possible are:

- MADE OF RESONITE, unexcelled for acoustical properties—proved by 5 successful years' use in thousands of schools. Moisture won't crack it; heat and cold won't seriously affect it.
- NICKEL-PLATED KEYS, rings and posts, especially rugged and long-lasting to stand up under roughest student handling. Extra-heavy cross sections to resist bending and breaking.
- STAINLESS STEEL rods and screws resist corrosion, give smoother action.
- EXTRA-HIGH key posts for better leverage—another important feature for more rapid execution and easier-playing. Smoothly polished bore for ease of blowing.



Ten years ago, the Bundy Resonite Clarinet did not exist. Today it is the *largest selling* of all clarinets, in spite of the fact that many others sell for less. The reason: teachers and students are convinced that among student clarinets, the Bundy Resonite contributes most to faster student progress, better playing and better band performance. This is illustrated by the comment of Kenneth D. Neff, Supervisor of Music, Sugarcreek-Shanesville Schools, Sugarcreek, Ohio, whose clarinet and flute section is shown above. Mr. Neff says: "...the Bundy line has been recommended to and used by my students for the past three years with amazing results."

Bundy Grenadilla Wood Clarinet

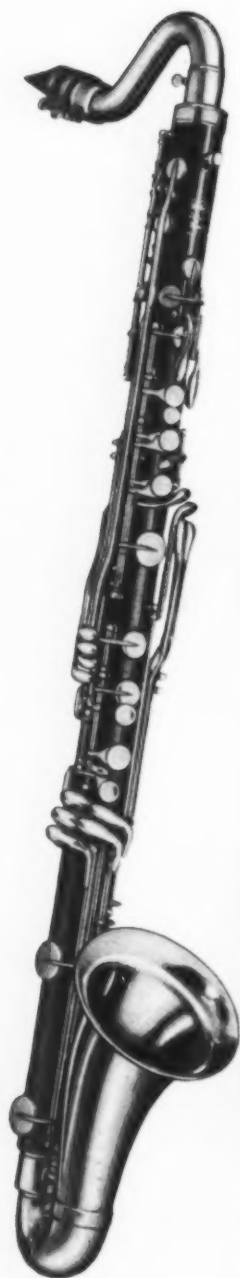
Always a favorite with teachers, and the choice of many fine professionals as well, the Bundy Grenadilla Wood Clarinet offers you and your students the advantages of unusually fine response, in the clarion register as well as easier-to-play throat tones, plus especially fine tone and intonation. You will like the way it helps your students achieve and maintain the vital evenness of scale...and the way it helps the player smoothly play such difficult intervals as A to B on the staff and C to D above the staff. If you want a student wood clarinet that is musically and mechanically correct, a trial will convince you that your best buy is the Bundy Grenadilla Wood Clarinet.

FREE to Bandmasters

20 page booklet "Instructive talks to Clarinetists" by Alexandre Selmer. See your Selmer dealer or write direct to Selmer, Inc. Use handy coupon on back of this special section.



If you want your woodwind section balanced with sufficient bass clarinets you can afford them now... with the new Bundy Resonite Bass Clarinet



The bass clarinet has always been a problem to the school band directors whose limited budget forced them to choose between one fine instrument and several inexpensive ones. These latter are usually too lightly constructed...too difficult for the student to play correctly, and too costly to maintain to solve the problem either economically or musically. The result is a chronically unbalanced woodwind section. A completely satisfactory solution to this problem is the new Bundy Bass Clarinet with one-

piece Resonite body...incorporating fine Selmer intonation and tone yet priced no higher than a good saxophone. In playing ease, in tuning and tone quality, the Bundy is nearer to being truly foolproof and trouble-free than any bass clarinet ever built. You owe it to your school, your band, and your reputation as a bandmaster to give the new Bundy Resonite Bass Clarinets a trial run. Your Selmer dealer will supply one for whatever tests you desire to make, without charge or obligation.

ONE PIECE RESONITE BODY HAS MANY ADVANTAGES FOR BETTER MUSIC AT LOWER COST

ONE-PIECE BODY of Resonite—crackproof, and virtually unaffected by moisture, yet without the tone damping qualities of rubber compounds. Compare with any other bass clarinet for tone quality!

EXTRA HEAVY nickel silver key mechanism with long bearing surfaces retain regulation longer under the roughest usage your students can give them.



NECK may be set at any angle for comfortable playing since there is no bridge key at the neck.

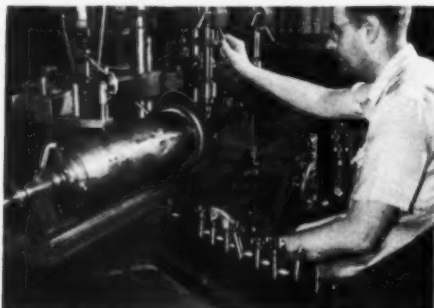
WITH the one-piece Resonite body, there is of course no center joint key mechanism. This feature eliminates a major source of jammed keys and regulation troubles.

OCTAVE key equalizing mechanism gives positive closing...even when key is bent or pad thickness varies.

← NEW THUMB REST and neck strap ring combined for greater durability, more comfort in playing.

SEAMLESS metal neck is stronger without bracing. Built by an entirely new method, requiring no heat, every neck is exactly the same—vital where intonation is concerned. New neck tuning device permits liberal adjustment above and below A440.

NEW BUNDY BASS IS PRODUCT OF MODERN METHODS AND IRREPLACEABLE SELMER EXPERIENCE



Most conspicuous change in Resonite design is one-piece body. Results: elimination of key jamming at joint; improved tuning. 33-inch body requires special tools and machining methods. Here a custom built machine drills key holes in Resonite body. This Selmer method insures scale accuracy.



Many crucial operations cannot be mechanized. Selmer craftsmen fit keys to a Bundy bass clarinet by same methods used generations ago. Hand work on jobs like this assures better feel as well as greater accuracy. Clever combination of latest engineering advances with traditional craftsmanship is secret of low cost excellence.

FREE to Bandmasters

20 page booklet "Instructive talks to Clarinetists" by Alexandre Selmer. See your Selmer dealer or write direct to Selmer, Inc. Use handy coupon on back of this special section.

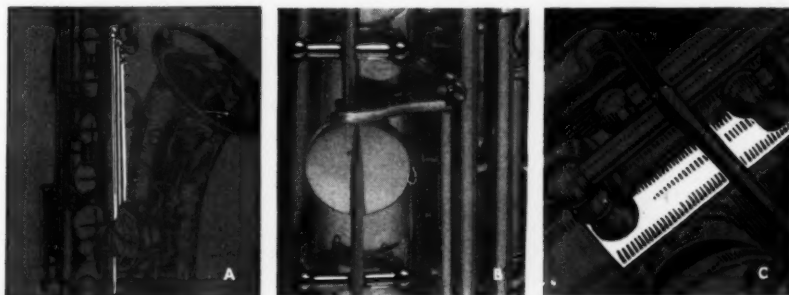
Selmer

Students play better when hands and fingers are in position for easier, more comfortable playing...as they are with the offset key arrangement of the Selmer (PARIS) Sax

Undoubtedly there are student sax players in your band whose talent indicates the need for the finest instrument obtainable. This means a Selmer (Paris) Saxophone. The Selmer will help them get more from your instruction, progress faster, play better, and reflect credit to your teaching. With the exclusive Selmer arrangement of main right and left-hand key groups, they will be able to play passages you now may hesitate to ask of them; the fast, positive Selmer octave key mechanism will speed and simplify octave jumps that now may be too intricate for them; the smoother Selmer multiple spatulas for the little finger of the left hand will help them achieve faster, better control of awkward intervals such as C#-Bb. A Selmer will give them rich, full, resonant tone...a tone with superb sectional blending qualities and brilliant solo carrying power...a tone rich in the harmonics that give character and finish to your band's performance.

FASTER PROGRESS FOR YOUR STUDENTS • FEWER REGULATION PROBLEMS

• LESS MAINTENANCE • COME FROM SELMER FEATURES LIKE THESE:



A. PATENTED Balanced action mechanism...invented by Selmer, exclusive with Selmer. Places long bell-key rods between the body and bell, protected from clothing entanglement. Assures easier, more direct action.

B. IMPROVED Selmer Key System. Most cross hinges made longer for longer wear, smoother action. Key rods and screws are approximately 30% larger in diameter, giving more bearing surface, reducing wear, and improving action.

C. SELMER'S exclusive ribbed construction. All key posts mounted on ribs—hard soldered to ribs which in turn are soft soldered to body. This preserves body temper for best tone and also insures permanent alignment of key mechanism. Exclusive Selmer Power-Hammered mechanism—keys are forged cold from clock-spring brass. Selmer keys take student "punishment!"



ALL SELMERS—Nampa (Idaho) High School Band saxophonists. Their names: L. R. Burke, Maurice Weaver, Jr., Patricia Murray, Carolyn Rupert, Kenneth Naugle, Don Blecha. All over the country, Selmer and Bundy instruments are helping to improve the quality and performance of school bands like this one.

Naturally, the instrument which gives you and your students so many advantages will carry a higher initial price than ordinary commercial saxophones. But—when you figure *yearly* cost, higher resale, higher trade-in value and lower repair bills—you'll find it *actually costs less per year* to play the Selmer (Paris) Sax. The Selmer represents solid economy—whether you are purchasing for your school on a limited budget, or recommending Selmer to students where such a purchase is a major expenditure.

80% OF THE NATION'S HIGHEST PAID SAX STARS PLAY SELMERS.

You will be interested to know that more than 80% of all saxophone music you hear on records, radio and TV is played on Selmers. This is impressive proof that no other saxophone can contribute so much to the musical progress of your students—and in turn, to your reputation as a bandmaster.

FREE to Bandmasters

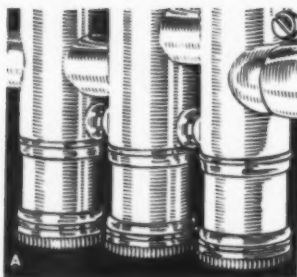
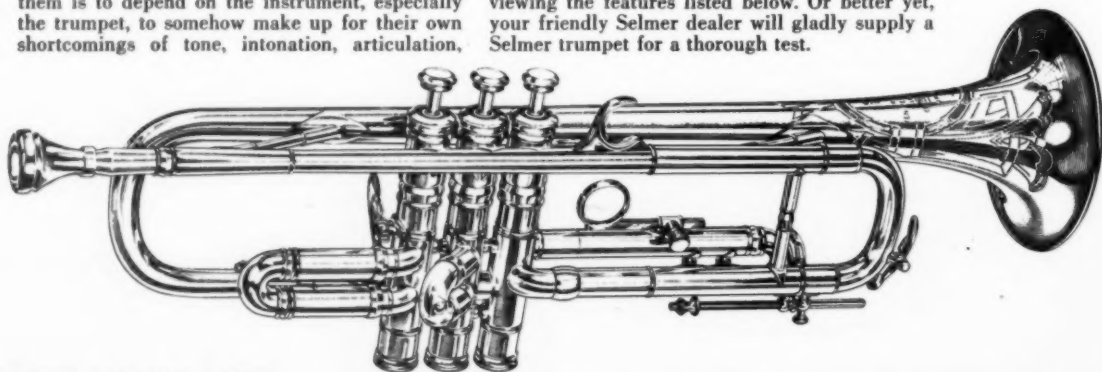
...8-page booklet "You Can Play In The Band" to create more interest, among 4th, 5th, and 6th grade youngsters. Phone your Selmer dealer.

Selmer

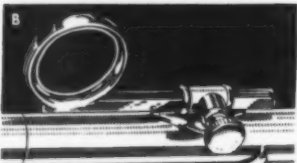
Does your brass choir lack good tone? Articulation? Sustaining Power? The Selmer (PARIS) trumpet will help your band show noticeable improvement quickly

Naturally, the better the instruments your students play, the easier for you to get the results you want. This is particularly true with your freshman brass players. A common failing among them is to depend on the instrument, especially the trumpet, to somehow make up for their own shortcomings of tone, intonation, articulation,

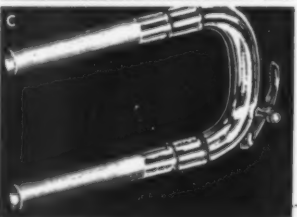
power, and attack. This being the case, the trumpet that most nearly meets such "impossible" demands merits your consideration. Such a trumpet is the Selmer. You can prove it yourself by reviewing the features listed below. Or better yet, your friendly Selmer dealer will gladly supply a Selmer trumpet for a thorough test.



A. "TEMPER-GUARD" valve construction (patents pending). This exclusive feature permits joining tubing to valves without softening temper of the valve casing. Fully tempered casings remain true longer and are more durable; helps reduce upkeep expense in spite of careless student handling. Only Selmer has it!



B. ADJUSTABLE finger ring on third valve slide gives most comfortable grip. An especially desirable feature for the young student whose hand-span is not yet fully developed.



C. INNER SLIDES are nickel alloy sleeves, hand honed to prevent sticking. Trigger is available for first-valve slide as an optional feature.



D. ONE-PIECE BELL of French brass, delicately tapered and hand-hammered for unequalled tone quality and response. The Selmer is not a mere French model, it is a genuine French trumpet, made in Paris by guild-trained artisans.

FRESHMAN BRASS PLAYERS PLAY BETTER, FASTER—ADVANCED STUDENTS DEVELOP THEIR TALENT MORE FULLY—THANKS TO THESE SELMER FEATURES:

Balanced Scale: the scale of the Selmer (Paris) Trumpet—balanced, even, accurate—will help your students attain a good tone more easily; a tone of characteristic quality throughout the upper and lower registers; a tone of vitality and freshness and maximum resonance through all dynamic levels.

Intonation: the Selmer trumpet meets symphonic standards for intonation, especially for trueness of first-valve tones. With a Selmer, the student can more easily play in tune, with himself, and with the rest of the band.

Response: you will find the sensitive response of the Selmer trumpet an invaluable aid in training the student to meet, with ease and assurance, such problems as: a pianissimo attack in the upper register; extremely short staccato tones at any dynamic level; the starting tones of a soft melody. The Selmer's responsiveness helps the student learn correctly, more quickly; makes your teaching job easier.

Sustaining Power: while sostenuto is primarily a matter of correct breathing technique and proper training of the lips, the easy-blowing quality and full tonal response of the Selmer trumpet will add greatly to the advancement of the student who has not yet fully mastered those basic principles.



CHARLES COLIN, noted New York trumpet teacher and author of many articles on trumpet playing. Uses Selmer (Paris) Trumpet exclusively.



THOMAS LLOYD and FRANCIS F. STEVENS, both members of the U. S. Navy band, Washington, D. C. These accomplished instrumentalists are representative of the many Selmer players in the U. S. Army, Navy, Marine and Air Force Bands.



FREE to Bandmasters

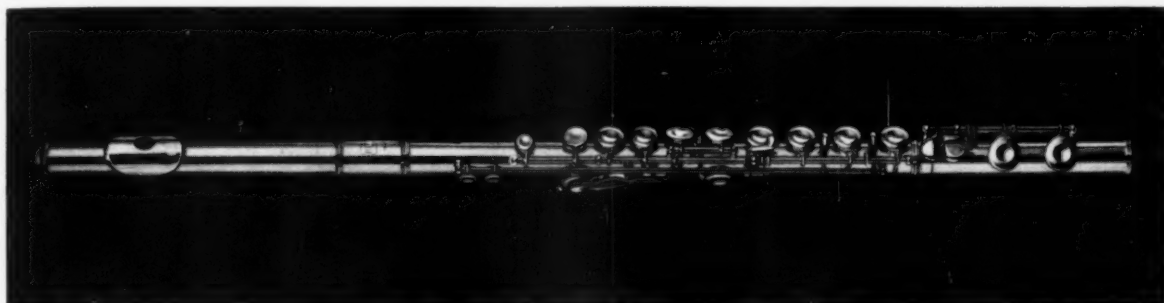
...8-page booklet "You Can Play In The Band" to create more interest, among 4th, 5th, and 6th grade youngsters. Phone your Selmer dealer.

Selmer

Even your young students can handle the low flute tones easily, with full volume ...with the remarkable Bundy flute

Some students have more talent than patience. You have seen such youngsters lose interest...and their desire to learn...because they felt they were not progressing fast enough. The Bundy Flute helps you solve this problem. The Bundy has the instant response that is an absolute requirement for rapid progress. For example; the low tones, often difficult even for advanced players, come out easily, with full volume. Both

you and your students will be delighted with the Bundy...its precise tuning; its free-blowing ease and feather-touch action; its evenness of tone in all registers; its superb intonation. With the Bundy, your teaching job will be easier, and the benefits of your instruction will be reflected more quickly in the students' playing. Your Selmer dealer will gladly furnish a Bundy Flute for you to test. No obligation.



KEY POSTS ARE EMBEDDED

The posts on the Bundy are embedded and silver-soldered so solidly that they are almost an integral part of the body. Features like this help give Bundy its trouble-free mechanism, and make it especially valued by public school band directors.



**BUNDY FLUTES ARE
BUILT AND GUARANTEED BY
H. & A. Selmer INC.**

EKHAHART, INDIANA

LASTING PLAYING PERFECTION IS ASSURED BY FEATURES LIKE THESE:

- Hard-drawn body of nickel silver
- Lip plate and embouchure hole precision-formed with steel dies...not cast from molds
- Drawn tone holes integral with the body
- New method of head construction assuring absolute uniformity of head joint taper
- Nickel silver keys and finest bronze springs
- Screws and rods of stainless steel, preventing sticking keys caused by rust and corrosion

As a band director, your judgment is important in helping your school...and your individual students...get the most for their money in the instruments they buy. In a flute, your wisest recommendation is the Bundy...for these reasons: with the Bundy, your beginners will show faster progress; your advanced students will develop their talent more fully; your teaching job will be easier. And, because of its rugged construction and trouble-free action, the Bundy will stand up longer in spite of rough student handling. The combination of scientific design, craftsman construction, and precision tuning and adjusting by Selmer artisans make the Bundy the finest flute for your band...and the best buy for your money.

READ WHAT OTHERS SAY ABOUT THE BUNDY FLUTE

Sam Pratt, first flutist Utah Symphony says: "The Bundy Flute is the best low priced flute I have tried. Even tone in all registers—good intonation. It's a pleasure to play." *Quoted by Wesley Pearce, School Music Service, Salt Lake City.*

"What surprised me was the ease with which all the notes on the Bundy were obtained. The low notes come out better than on any flute I have ever played or owned... the ease in playing and the quick response to articulation is what surprised and pleased me..." *R. F. Neil, Huntsville, Alabama.*

"I have given the Bundy Flute... a very thorough test and am very pleased to be able to praise it most highly. In quality it is well above its competitors I have sampled.

The low register is big and sure-fire. The more rectangular embouchure hole has opened up and cleared the middle register and the high register is... easy to handle either softly or loudly... I also had my wife, who is a fine flutist, and several of my best students play it. They were amazed to find such character in a flute at that price. My congratulations to you and the engineers and craftsmen who produced it. I appreciate the opportunity of playing it and of presenting it to my musical colleagues..." *Everett Timm, Conductor, LSU Symphony Orchestra.*

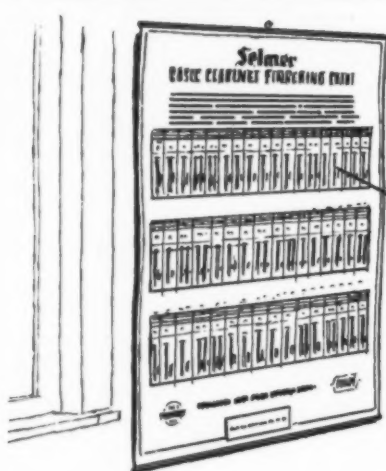
"Dale Harris thinks this is the greatest little flute on the market in the price range, and the flute teacher he has with him out there in Pontiac tells me he likes the way it plays as well as a lot of high priced instruments he has played." *Ivan C. Kay, Detroit 26, Michigan.*

FREE to Bandmasters

...8-page booklet "You Can Play In The Band" to create more interest, among 4th, 5th, and 6th grade youngsters. Phone your Selmer dealer.

Selmer

FOR BANDMASTERS—SELMER AIDS TO EASIER TEACHING, BETTER BANDS



At right is shown the fingering for E, first line on the staff, as it appears on the chart. The black dots indicate the fingers in down position for the note



NEW, SIMPLIFIED,
EASY-TO-FOLLOW

Basic Clarinet Fingering Chart

EXTRA LARGE FOR YOUR BAND ROOM

Here at last is a fingering chart designed especially for beginning clarinet students. For easy reading and fast comprehension, the instruments are drawn just as the student would see them while playing. All unnecessary details have been removed to make the chart as clear as possible. Fingerings are indicated in red to be legible at a glance. Only the most common alternate fingerings are given, to avoid confusion among beginners. A nominal charge is usually made for these charts, but you may have one without cost when you return the coupon below.



Helpful, Informative 24-Page Booklet...

"Instructive Talks to Clarinetists"

by Alexandre Selmer, One of the Greatest Clarinetists of all Time

Here is a book that will be of invaluable assistance to you as a teacher, written by a man world-famed as a master clarinetist. In it are covered such subjects as: The Mouthpiece and Facing; Embouchure and Tone Control; The Attack... and many others. Written in clear, concise, easily-understood language, it will help your students learn faster, make your teaching easier. Check the coupon for details.

Build Greater Interest in Your Band Among Elementary Students with this Booklet

"You Can Play In the Band"

This new Selmer Bundy Booklet is designed to enthuse children with the fun of playing in the band, and will help you interest beginners in getting an early start on an instrument. 8 pages, profusely illustrated. Available without charge from your Selmer dealer, or check the coupon below.



H. & A. SELMER, INC. Dept. J-21, ELKHART, INDIANA

I am interested in Building Better Band Performance. Please send me complete information on the instruments checked below, together with the teaching aids indicated.

INSTRUMENTS

- | | |
|---|---|
| <input type="checkbox"/> Selmer (Paris) C-T Clarinet | <input type="checkbox"/> Bundy Resonite Bass Clarinet |
| <input type="checkbox"/> Selmer Signet Clarinet | <input type="checkbox"/> Selmer (Paris) Saxophone |
| <input type="checkbox"/> Bundy Grenadilla Wood Clarinet | <input type="checkbox"/> Selmer (Paris) Trumpet |
| <input type="checkbox"/> Bundy Resonite Clarinet | <input type="checkbox"/> Bundy Flute |

TEACHING AIDS

- ☐ Basic Clarinet Fingering Chart
☐ Booklet—"Instructive Talks to Clarinetists"
☐ Booklet—"You Can Play in the Band"

NAME _____

TITLE _____

SCHOOL _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Watch Your Language

TRUMAN HUTTON

TELLING is not teaching. "We learn to do by doing." Remember these old bromides from your education courses? I am reminded of them several times each year as I observe teachers at work in their classrooms. Not poor teachers, either, but teachers like you and me who need to be reminded that there are still too many school situations which could be improved by more "doing" and a lot less "telling."

Perhaps all that is required is to pause now and again to listen critically to ourselves as we go about the daily teaching task. Perhaps we need to rediscover the power of the spoken language. We might find that fewer and better words from us can brighten and accelerate learning in our classrooms. Perhaps we would come to realize that many of our common words and phrases have lost their power and their meaning, that they have been so over-worked they lack savor and virility, that they are tired and sadly in need of rest and rehabilitation.

Good teachers know that talking *about* a poem, a math problem, a shop project or a piece of music is seldom as valuable to the student as actual experience *in and with* these activities. They also know that practical teaching requires considerable use of language. And this is as it should be, for language is our common means of communication. It is the handy tool, ready for instant use, direct and ordinarily effective in conducting our daily business. However, like other common tools, it may lose its edge through careless handling or overuse.

In the following paragraphs are several ideas about the use of language in the classroom or rehearsal hall. These are not meant as rules to govern speech, but as points from which we may start our thinking about the situation.

The primary problem is one of talking too much. I believe it can be safely said that many teachers indulge themselves in an alarming amount of unnecessary talk. It must be kept constantly in mind that student learning comes largely through intelligent doing. Time taken by unnecessary talk is time stolen from student activity. An economy wave in the use of talk might be a great blessing to the classrooms of the nation.

Effective Classroom Management

One of the keys to truly effective classroom management is in the question of how much to talk. The right word or gesture at the right time is evidence of alert and thoughtful teaching. A long stream of words, a logorrhea in which the right word may be concealed, is too often merely unthinking zeal on the part of a teacher who, with a little thought along these lines, could increase effectiveness overnight. It should be remembered that *no amount* of talk by the teacher guarantees *any amount* of learning by the students.

In the right learning atmosphere the teacher usually talks *only* when he has something to say. When he does

talk, it is purposeful, timely, pertinent and revelatory. There is seldom time in today's classroom for the irrelevant parade of erudition, an occupational temptation to which we sometimes succumb. In any case, the important question to be asked about any class is not "what is the teacher saying?" but, "what are the students doing?" Student activity is the prime consideration, even if such activity is only attentive listening to the teacher who is carefully choosing the words with which to clothe his insights.

Effective use of speech by the teacher is dependent upon student interest. Against a background of silent attention, the teacher can say what must be said without repetition and with full consideration for choice of words, for tempo of speech, for telling delivery.

In the music class it too often happens that the teacher is under pressure of production. He may overlook small noises in his race to be ready for performance, and he speaks a little louder to make sure he is heard by everyone. This is surely one of the common mistakes we have all made and one which, if not corrected, may lead to a situation requiring disciplinary measures. The most effective teaching I have observed has been accomplished in a quiet voice in an atmosphere of attentive silence. In this connection, it should be noted that many good teachers use the technique of simply waiting to speak until they are sure they can be heard without raising the voice. An added advantage, of course, is that the teacher's words and his purpose become important if they are not just another classroom noise. If the teacher waits to speak and then speaks quietly and tellingly, his subject and his purpose gain in significance in students' minds.

Still on the subject of when to talk, it seems advisable to discuss briefly another common failing of many music teachers. I refer to the distressing habit of adding several—or several hundred—words after raising the baton in the signal to begin playing or singing. Repeated a sufficient number of times, this error can mean that the class will soon give only perfunctory attention to the conductor's signals. It may eventually destroy class confidence in the teacher as director. If something further by way of instruction simply must be said, the teacher should lower the baton and release the group from the tension of the ready moment.

How to Say It

Under the general heading of how to say it, it is not the intention of this article to give any specific rules but rather to mention three or four aspects of the problem which may need attention. First, the music teacher, of all people, should be aware of the value of imaginative speech, speech which makes use of the vivid metaphor, the provocative phrase. It is possible that many music teachers occasionally forget that children will play better or sing better if their imaginations are stirred. Under the stimulus of imagination they will sometimes hurdle tech-

Mr. Hutton is supervisor of instrumental music in the Los Angeles, California, schools.

nical obstacles which might otherwise stop them. It is necessary, of course, for the teacher to be fully aware of the technical difficulties in anything he asks his group to perform, but he should also never forget that the imaginative approach often makes of these same obstacles something the students *want* to master. Student attitudes toward their tasks are direct reflections of the teacher's approach, his enthusiasms, and his imagination, as demonstrated by his speech.

Good teaching often makes use of the vivid metaphor or simile. Both student and professional musicians are appreciative of the conductor who can, by verbal sketch or allusion, make clear the meaning of composer and conductor. I recall a band rehearsal at which the players were having difficulty in achieving a simultaneous subito pianissimo. When the teacher explained that the situation should be one in which the conductor achieves a pianissimo as though he were operating an electric light switch, the difficulty disappeared like magic. The allusion to the wall light switch, its control over light and dark, and the immediacy with which these were achieved by simply pressing a button gave the players a correct idea of dynamics and made instant improvement in response to both conductor and written symbol.

On another occasion a group was having difficulty in playing a chorale which called for solid, sustained tone but with rhythm and forward motion. The conductor made use of an analogy involving massive stone blocks set next to one another and forming a building the class had seen. The single, solid tones were likened to the separate stones. Each tone was a distinct unit connected to its neighbors and was an irreplaceable part of the whole soaring structure just as were the separate building blocks.

Vivid speech is the product of an active, inquisitive mind. To many teachers it can mean the difference between being classed by students as "interesting" or just "okay, I guess." It can be cultivated by the thoughtful teacher who will prepare for each new number he presents by careful consideration of the music as music, including form, harmonies, the title, the general category, the composer and his period. I do not mean that every piece should be presented complete with composer's biography

and a dissertation on the development of form. I do mean that pertinent factual material, readily available from the storehouse of the teacher's mind, can make the presentation a vital thing. The right fact about the form, the composer, the period, presented at the right time, can shed necessary light on phrasing, style, tempo, interpretation or any other aspect of the learning situation.

Tempo of speech is another often overlooked weapon in the teacher's arsenal. Much can be done to control the music group, or any other class, by wise selection and variation of speech tempos. Consider, for instance, the situation in which the piece to be played is a brilliant, incisive "allegro." See the difference in attitude and attack when the announcement is made in a slow, tired fashion and when it is announced with emphasis, speed and bite. Consider, also, the kind of speech which might be employed to prepare the group to sing a soft, sustained chorale. In both situations, complete attention is essential to permit the teacher to create the pre-playing or pre-singing climate best suited to the music.

Something has already been said of the importance of dynamics in using the spoken language. In this connection, it may be noted that the music teacher who would not dream of presenting a piece without close attention to dynamic markings often overlooks their equal importance in speech.

+

To summarize, it would seem that among many other things the good teacher:

- (1) Talks little and *does* more.
- (2) Talks only when he is listened to.
- (3) Talks only when he has something to say.
- (4) Talks only when the learning situation requires it.
- (5) Talks vividly and dramatically.
- (6) Talks specifically.
- (7) Talks at the right tempo and with the right dynamics.
- (8) Talks about one thing at a time.
- (9) Tells "how" as well as "what."

And it may be well to reiterate that what the class "does" is far more important than what the teacher, or anyone else, says.

The National Youth Orchestra of Wales

C. R. KNECHTEL

WALES has long been famous as a country of singing people. The old saying "wherever you find two Welshmen together, you will have a choir" is still true. They are a people proud of their traditions and culture, and through the National Eisteddfod they strive to maintain many of these traditions. Their fine singing, to a great extent, is inspired by the church, and it is an experience to hear on a Saturday night the harmonized hymn singing in the local pub. The pub and the village church are often in close proximity in Wales and in Cornwall.

In a country so well known for its singing, it is particularly interesting to find an exceptionally high standard of instrumental development in the schools. This is even more apparent in Wales than in England—

a country experiencing a real renaissance in music. The National Youth Orchestra of Wales, now in its seventh year of existence, has been one of the important factors in this development. One must remember that Wales is a country approximately the size of New Jersey, a rather bleak mountainous country in the north, and a beautiful rolling farming country in the south, with many small farming or mining villages and only a few larger cities. The entire population is about twice that of Birmingham, England.

Full credit for the impressive record of this organization belongs to Irwyn Walters, Music Inspector for Wales and to its conductor Clarence Reybould. It was due to the imagination and initiative of Mr. Walters that it was founded in 1946. His guidance together with

ORCHESTRA & BAND METHODS

At the top of the Class!

EASY STEPS TO THE ORCHESTRA

By Majorie M. Keller & Maurice D. Taylor

Book One — For Strings Only

A beginning method for the basis of the orchestra — the string section. Fundamentals of bowing, fingering and reading. Individual instructions or classes in every combination of violins, violas, cellos and string basses.

PUPIL'S BOOKS — VIOLIN, VIOLA, CELLO, BASS — 75¢ EACH
TEACHER'S BOOKS — PIANO ACCOMPANIMENT & FULL SCORE — \$3.50

Book Two — Full Instrumentation

The methods used in the first volume are expanded for full orchestra. For students just past beginner's stage — ideal for practice sessions — establishing orchestra balance.

PUPIL'S BOOKS — INSTRUMENTS FOR COMPLETE ORCHESTRA — 75¢ EACH
TEACHER'S BOOKS — PIANO ACCOMPANIMENT & FULL SCORE — \$3.50

Scoring for the Band

by Phillip J. Lang

A complete course, 350 pages, hard cover, presenting the techniques, mechanics and professional tricks for arranging and transcribing for Band. For class or individual study.

PRICE \$5.00

Scoring for the Band WORKBOOK

by Phillip J. Lang

A natural followup to SCORING FOR THE BAND. The work of both teacher and student is facilitated with assignments, source material and manuscript paper all under one cover.

PRICE \$3.50

EASY STEPS TO THE BAND

by Maurice D. Taylor

25 progressive lessons of unison and harmonized material. Exercises, scales, arpeggios, fingering charts, photos of correct playing positions. Familiar melodies, duet and trio arrangements and other special arrangements for band. Any combination of instruments or individual use.

EACH BOOK — 85¢ 240 PAGE CONDUCTOR SCORE & MANUAL — \$4.50

DRUM METHODS

Saul Goodman's

MODERN METHOD FOR TYMPANI

A complete study from fundamental exercises for tympani, Goodman progresses to Five Drum Studies. In addition to standard symphonic literature, two original tympani compositions are included in the 23 concert selections.

PRICE \$5.00

Podemski's

SNARE DRUM METHOD

Modern course in percussion studies including all standard and modern drum strokes, drum solo passages from famous concert compositions and striking exercises for double drumming. Includes complete analysis of tympani — the instrument, tuning, correct playing, rhythm and beats.

PRICE \$3.00

Leroy Anderson's Latest & Greatest! . . .
The Girl in Satin

For ORCHESTRA — Set A \$3.00 Set B \$4.50 Set C \$6.00
For BAND — Full Band \$4.00 Symphonic Band \$6.00

***The Typewriter**

For ORCHESTRA — Set A \$4.00 Set B \$5.50 Set C \$7.00
*To Be Released for BAND Soon!

**Newest
Release!**

MILLS MUSIC, INC.

• 1619 Broadway, New York 19, N. Y.

the patient, sympathetic understanding and firm discipline of Mr. Reybould has established an outstanding organization with an extremely high standard of performance.

The orchestra was started as a one-week training course for seventy-five selected young instrumentalists in the secondary schools. From this beginning it has grown to an orchestra of 120, and the training course has been extended to two weeks. It was first sponsored by the Monmouthshire County Education Committee, but in 1952 it was transferred to the Welsh Joint Educational Committee. It is an all-Welsh orchestra made up largely of secondary school students, a few from universities or the Royal Academy of Music, and a few students who are working devote their holiday to the two-week training course. This year they presented seven concerts during the second week, including a television program at the National Eisteddfod and a recording session for the BBC.

In selecting members of the orchestra, ability is the only standard. Prospective students are nominated by the local Education Authority, and must pass a stiff audition each year during their first two years of attendance. The second examination is more difficult than the first, and must indicate definite progress. Full membership, with the certificate and badge, is not awarded until after the second year. The age limit is twenty, with the average age about eighteen. Only about one-third of the membership is new each year, and with the fine system of coaching by student leaders the new members are rapidly assimilated into the ensemble. The students assemble for the two weeks at the close of the regular school session in one of the training colleges for intensive rehearsals, tutoring and concerts. All of their expenses are paid for by the local Education Authority. In some cases this may involve securing a better instrument for the student.

The extraordinary development of the orchestra has made it one of the attractions at the National Eisteddfod, and a national institution in Wales. It is

particularly interesting that critics in the last two years have acclaimed the improvement in the standard of instrumental competition, whereas the level of choral singing has declined. Orchestral training has further expanded to include four preliminary regional training courses, patterned after the Youth Orchestra, which are held during the Easter holiday. In addition there are many fine local school orchestras. Many of these started first as string orchestras. As an example, the Gowerton Boys Grammar School in a town of 3,000 with a school enrollment of 450 pupils from 35 villages has an excellent orchestra, with a well-balanced string section of 36, and a full complement of wind instruments, including 2 oboes and 2 bassoons.

The concerts of the National Youth Orchestra this year were a test for every section. The program included as a major work the *Second Symphony* of Dvorak, a contemporary work by a Welsh composer, the Mozart clarinet concerto, performed admirably by a former member of the orchestra, and the aria, "Leise, Leise" from *Der Freischutz* with a promising young Welsh singer as soloist, and the suite from the *Fair Maid of Perth* by Bizet. It is a finely disciplined organization that played with precision, sensitive phrasing and tone. The woodwinds, horns, and violas were particularly fine. At the Eisteddfod critics agreed that the performance was worthy of a mature and experienced orchestra.

After training and experience with the National Youth Orchestra many of its members obtain professional positions in orchestras throughout Great Britain and the Commonwealth. Many of those who remain amateurs become leaders in chamber music ensembles. There are many such groups that are excellent throughout England.

The author spent three summers in England and during the past summer was several days with Mr. Walters while the National Youth Orchestra was in session. Mr. Knechtel says, "I was much impressed not alone with the orchestra, but with the quality and extent of instrumental work in individual schools." He is director of instrumental music in the Glen Ridge, New Jersey, High School.



National Youth Orchestra of Wales, Clarence Reybould, conductor; organizer Irwyn Walters, music inspector for Wales.

Modern teaching method developed for the New Wurlitzer Spinette!



Even if you've never played an organ before, you can be teaching it in a matter of weeks. A new organ and a new instruction course make this possible.

The new organ, of course, is the new Wurlitzer Spinette. That's the amazing new organ with automatic tone controls, overhanging keys and other exclusive features that make it the easiest-playing organ ever built.

The new instruction course is one specially prepared by Edward Searles. It consists of Grade 1 to 4 instruction books that you only have to review to become familiar with the Spinette. You can also get special material on how to make an easy transition from piano to organ.

Write for information today. There's no charge at all. It's yours for the asking.

WURLITZER

World's largest Builder of Organs and Pianos Under One Great Name

— FREE — write for information today! —

The Rudolph Wurlitzer Company
Dept. MJ-43, North Tonawanda, N. Y.

- ☐ Please send information on the new Wurlitzer Spinette.
☐ Please send Edward Searles' booklet "Modern Teaching Method."

Name

Address

City Zone State

New Music for School Orchestra

Henry Purcell—"PURCELLIANA" (Akon) full score \$3.00
suite of 5 pieces from music for Restoration set of parts 6.00
dramas—transcribed for full orchestra extra pts., ea. .50

Clifford Wooldridge—RUMPUS for orchestra, score 2.50
featuring harp & trombone glissandos— set of parts 5.00
gay, and syncopated extra pts., ea. .30

SCORES AVAILABLE FOR EXAMINATION

ASSOCIATED MUSIC PUBLISHERS, INC.

publishers & importers of fine music
25 West 45th Street, New York 36, N.Y.
6331 Hollywood Blvd., Hollywood 28, Cal.

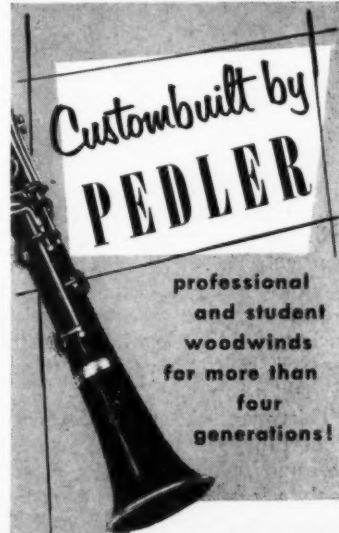
MUSIC IN HIGHER EDUCATION

by ROBERT A. CHOATE

Reprinted from December 1953 issue of *Higher Education*

35 cents postpaid

Order from Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Ill.



professional
and student
woodwinds
for more than
four
generations!

B♭ Clarinets
A♭ Clarinets
Bass Clarinets
Oboes
Flutes
Piccolos

...FOR INFORMATION
about these famous
instruments, made in
America according to
the high standards of
American craftsman-
ship, see your local
dealer or write:

THE PEDLER COMPANY
Elkhart, Indiana

THE BOSSES NEED A BOSS

ANNE NOMME*

THIS story is to be personal. It is the story of what has happened to me. It is the story of what has happened to 1,000 school children whose music teacher I have been for three years. These children, after three years, are musically illiterate. It is not because I have wanted it that way. It is not because *they* have wanted it that way. It is because my administrators and my fellow teachers, products of the department of education, have so desired it. To teach children to read music, they have claimed, would "frustrate" them. "Let them have fun—just open their mouths and sing!" This has been their slogan. I have asked that a representative from the School of Music be called for consultation, but my request has been ignored. There was no state supervisor to whom I could appeal. So I have been bossed around by the musically illiterate.

Let me tell the story in detail.

+

I began my music education in 1909 in a public school kindergarten. In this kindergarten we sat in a small circle for a few minutes daily and imitated our teacher as she sang to us in syllables in a voice like an angel. This imitating of the teacher's syllables continued as a babbling sort of process, very easy and very pleasant, until about the middle of the second grade. Then our teacher one day explained to us that we had been singing notes and that any of our little songs, "London Bridge" or "Mary Had a Little Lamb," could be sung in these notes. We tried and we found we could do it. In other words, *tonal vocabulary* had been established. It had come upon us as gently as rain. By the end of the third grade we were able to distinguish a series of two or three notes written on the staff. And when we entered the fourth grade we were truly *ready* to read simple music. I can recall no feeling of frustration for anyone. These primary classes represented a serene and peaceful grounding in fundamentals.

Later my father sent his children every week to a teacher of solfeggio who had us beat our time and sing our syllables with dynamic precision. The experience was still a happy one.

Thirty years afterwards, when I found it essential to support my baby by music, all this early childhood training came back, a foundation as solid as rock, unaffected by the passage of time. I took the required courses for certification. Certain tricks and devices had been introduced into the field of primary music since my childhood, but the basic essentials taught were the same: in the first three years the child is grounded in *tonal vocabulary*; by the fourth year he is ready to read simple music.

Feeling very confident I went to my assignment as general music teacher in a reputable elementary school.

Realizing that the children had never before had music, I proceeded cautiously in the first year. We did a great deal of rote singing; we spent much time in singing games. We gave assembly programs, partly dramatic in

nature. But in very small doses I initiated the students from grades one through six into the idea that underneath music lay a science, a basis of technical skills of which we would know more later. Toward the end of the first year I requested that a consultant be invited to spend a day visiting the classes in music. He did this, making a number of pertinent suggestions. I was gratified that he was interested in our first modest efforts towards music literacy. I believed we could do more with this a second year.

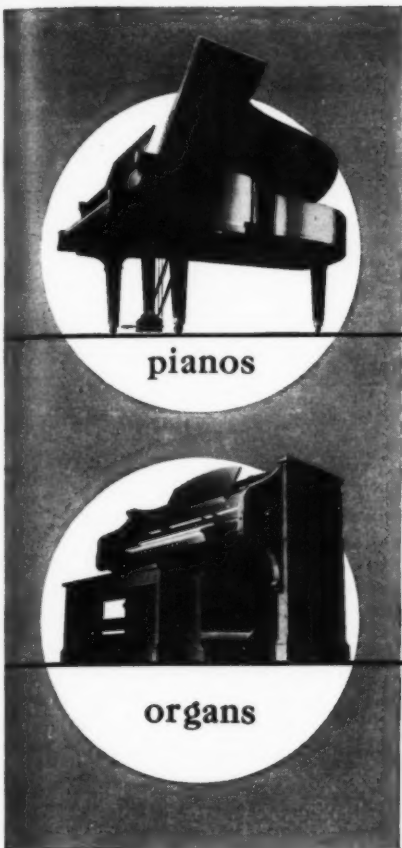
But how badly my hopes were blighted! For early in the fall of the second year I was called into the principal's office and told that "we do not teach music skills before the latter part of the third grade." I protested that this was unsound and quoted all the authorities from the time of Guido of Arezzo down to modern music educators. At this point I was advised to see the County Supervisor. I did this. She stated with great definiteness that it was a "state law" that no skills be taught prior to the latter part of the third grade. I asked for a copy of this law. She said what she meant was that we were to follow the teacher's manual of the state adopted texts. I opened the manual. I showed her the section under skills for Grade I. I showed her the section under skills for Grade II. I underlined the six places where it says: "You may use the so-fa syllables." At this point she shifted the subject to irrelevant generalities and I, wanting to avoid discord, gratefully accepted the shift.

I then returned to the school principal and showed her the manual. I stressed the passage on the use of the so-fa syllables. She explained that this probably meant to "use so and fa but not do, re, and mi." I explained back to her. She explained back to me. The program described in the manuals was, she said, too difficult for our children. She was, furthermore, "not much interested in skills." The job of the music teacher was to pitch the songs. "The classroom teachers get the songs too high or too low," she said. "That is why we had to bring in music teachers."

+

My position was further weakened by visits to the county of three so-called authorities on music education. The first one, whether he meant to or not, left the musically illiterate teachers with the belief that a person need only shout "high, ho high" to an accompaniment of "London Bridge" to be a musician, and that all the old and established methods were for graybeards and silly-billies. The second of the county visitors was a salesman for an established series of music texts. He worked his teacher-audience into a revival frenzy over singing "hee-haw" like a donkey and he ended by saying, "I don't care whether the children learn to read music or not." The third visitor came from the Washington, D.C., United States Department of Education. His contribution to the music program was to say, "Let the children have more fun!" By this time the fun philosophy had already been allowed to run riot and the children were throwing chairs during the music periods. What were

*The pseudonym is the invention of the editors, who are glad to acquiesce to the author's request that her name be withheld.



Baldwin extends greetings
to all members of the
Music Educators National Conference

You are cordially invited to visit the
Baldwin Convention Headquarters and Display,
Exhibition Hall, Conrad Hilton Hotel

Only Baldwin offers a complete
selection of keyboard instruments
from which to choose.



The BALDWIN Piano Company, Cincinnati 2, Ohio

Builders of . . . Baldwin Grand Pianos • Acrosonic Spinnet Pianos
Hamilton Vertical Pianos • Baldwin and Orga-sonic Electronic Organs

Greetings to
M E N C
on the Occasion of its
**BIENNIAL NATIONAL
CONVENTION**

... along with an invitation to see our display of William Frank
Band Instruments and American Prep Rhythm Instruments. Ask
particularly for your complimentary copy of our new Rhythm
Band brochure, acclaimed by many authorities as the most con-
vincing presentation of rhythm band advantages ever published.

William Frank
BAND INSTRUMENTS

Exclusive Distributors: TARG & DINNER, Inc.

The Wholesale Music Center

425 SOUTH WABASH AVE., CHICAGO 5, ILL.

NEW

"Hymns In Harmony"
FOR BRASS TRIOS

Instrumental Arrangements of favorite
Hymns and Gospel Songs carefully ar-
ticulated and cued. Helps teach phras-
ings, breathing and expression. Only
moderate ability required to play all
numbers. No transposing or additional
arranging needed.

Provide thrilling music at Concerts,
Pageants, Sunday School, Evangelic
Meetings. Arranged by James Boersma
for trumpet solo, three trumpets, or
two trumpets and a trombone with op-
tional piano or organ or vocal. 20
favorites include "Beyond The Sunset,"
"What A Friend," "He Lives."

Special Packet Offer—\$4.50 Value for \$3.75



1st Trumpet (8n)	\$.75
2nd Trumpet (8n)	.75
3rd Trumpet (8n)	.75
3rd Part Trombone	.75
Piano, Organ, Vocal	1.50

\$4.50

All five for just \$3.75.
Order one or all from
your dealer today or
direct from

The Rodeheaver Hall-Mack Co.

179 Ninth Street Winona Lake, Indiana
Western Branch—1151 E. Hyde Park, Inglewood, Calif.

Wenger

for Chorus, Band, Orchestra

TOP NAME IN RISERS

TO GIVE AN IMPROVED PERFORMANCE
SET THEM UP ON WENGER RISERS



FOLDS DOWN SMALLER THAN ANY OTHER RISER

WENGER RISERS are up in a flash—no sweating hours of stage crew work before rehearsal or performance. They're down in a jiffy—a tap of the hand will loosen each friction brace. WENGER RISERS are custom built, to your specifications, for your school and stage. Rugged and durable, they'll serve you for years. Only Wenger Risers can be folded into sections just TWO FEET WIDE.



Exclusive down-the-middle fold cuts storage space in half.

- You will have attentive, poised accomplished performers
- Each one will be seen performing by proud parents and friends

New, Free
Catalogue
Write Today

Wenger
MUSIC EQUIPMENT Co.

OWATONNA MINNESOTA

Paul Yoder's Latest HUMORESCAPADE

A RIOT IN RHYTHM

A novelty for band based on the famous Dvorak melody.
It's really terrific.

Order Yours Today!

FULL BAND—\$4.50

SYM. BAND—\$6.50

Other Recent Band Editions

	E. B. Cannan	F.B.	Sym. B.
CONROE—march	Bizet-Harding	1.50	5.00
FLOWER SONG (Carmen) (Solo for Cornet, Baritone- Trombone or Voice)			
LA BANDA NASCENTE—march	Sbraceia-Brittain	1.50	
NORMANDY Overture	Akers	5.00	7.00
PIZZICATO POLKA	Strauss-Nutt	3.50	5.50
STARS AND STRIPES FOREVER (Theme)	Sousa-Buchtel	1.50	
STARS AND STRIPES FOREVER (Reg. ed.)	Sousa-Buchtel	2.00	
PRIDE OF THE MIDWEST—march	Edwards	1.50	

Have You Seen The

PREMIER CONCERT FOLIO

by Forrest L. Buchtel?

A great new band program book, 9 x 12, comprising two complete programs for the progressive student band.
Parts 60c ea.

Conductor (8-line) \$2.00

Place Your Order Now!

NEIL A. KJOS MUSIC COMPANY

223 West Lake Street

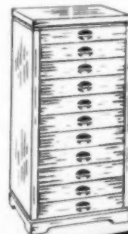
Dept. N

Chicago 6, Illinois

Discover this
Easy way
to file and find your
Sheet Music



NO MORE lost, strayed, frayed or soiled sheet music. No more frantic search through mixed-up stacks of muddled music! Don't pile it—FILE it in the wonderful finger-tip trays of a modern TONKabinet. Thousands say there's nothing else so handy; no other filing method so easy. Beautiful styles and sizes for studios, homes, schools, bands. Capacities up to 2750 pages.



WRITE FOR FREE
illustrated data with handy hints on filing, and name of nearest dealer. TONK Mfg. Co., 1916 N. Magnolia Ave., Chicago 14, Ill.

TONKabinet
for SHEET MUSIC

Finest music furniture
since 1873

we expected to do next? Should we break the cafeteria china in a fine frenzy of glee?

Again I called for consultants from the nearby State University. These requests were brushed aside, although we had a host of visitors from the Department of Education. So I tried to please my associates by giving a skill-less program in the first three years; and then I watched the fourth graders flounder and fail as they tried, valiantly, to read the easiest music in Book IV. They simply could not do it. Not even the "geniuses" could do it. I had not been allowed to train them in tonal vocabulary. Their do-ti's went up and their do-re's went down. And yet, these children asked to sing in syllables. The heroism of children in the face of corrupt pedagogy!

+

At the beginning of my third year the principal announced the school policy at a faculty meeting. The classroom teachers would direct the program of the music teacher since they "knew the children and she did not. Do-re-mi and all that sort of thing which is way above their heads will wait until later."

Toward the end of this futile third year I invited primary children to stay *after school* if they cared to sing do-re-mi. Although the school day is exhaustingly long, some of the children stayed. I taught them by the systematic bulletin of a music supervisor from another state. They advanced by leaps and their eyes were aglow

as *clarity* was introduced into musical confusion.

What a reflection on our administrators! They hire a music teacher and permit her to teach only after school hours.

I would not tell this story if it were a unique one. It is not unique. It is echoed in one form or another by hundreds of music teachers beautifully trained in our State University. They enter the field of public school music with a desire to help children. They come out finding that they are not permitted to do so. Is it any wonder that there is a shortage of teachers in this field?

I write this in no spirit of spleen. The classroom teachers and administrators have definite merits in certain fields. But as dictators in music education they are *out of their field*, for most of them do not know "do" from a cabbage patch. If certified music teachers are to be assigned as servants to the musically illiterate it will suffice that they themselves be illiterate—any little high-school girl with a lusty whoop can fill the bill. But if the state is to continue to demand some degree of musicianship in its music teachers, then these teachers must be given some state protection in teaching the subject for which the taxpayers are paying them.

A state supervisor of music may be the answer to this problem.

As I conclude the preparation of this manuscript, a critic amends the last line. It now reads: A *literate* state supervisor of music may be the answer to this problem.

A Note to Student Members

MANY STUDENT MEMBERS are making plans to attend the biennial convention in Chicago, March 26-31. Perhaps before this issue of the JOURNAL is in your hands you and your sponsors will have received the mailing with the information regarding the convention program and the special plans being made for student members. The major purpose of this brief note is, therefore, to express gratification that so many future teachers will be with us to share all of the fine things that President Rush and his associates have planned.

I also want to call particular attention to the student members' luncheon which will be held on Saturday, March 27. At the luncheon will be some of the national officers of the MENC, and my colleagues, the Division Conference counselors and state counselors. The dual purpose of the luncheon will be fellowship and orientation. By the close of the program it is expected that everyone will feel at home and prepared to go about the business of getting the most possible out of the convention and the visit to Chicago. Another event planned especially for students which should be mentioned here is the student members' dance, Monday evening, March 29.

We wish that every student member could come to Chicago, but of course that is impossible. We feel confident, however, that those who represent you at the convention will bring back to your respective chapters a rich feast of the benefits they have derived from what they hear and see.

At the convention we expect to meet many new teachers who are attending their first meeting since becoming full fledged members of the profession. To these, this is also a message of greeting and welcome.

We are told that student members of chapters in the Chicago area will be on hand in full force to cooperate with the Convention Hospitality Committee, as will members of the In-and-About Chicago Music Educators Club, who will assist as "greeters." We may be confident that all of us—student members, new teachers, and veterans of many conventions—will have the best of attention from our hosts.

DOROTHY G. KELLEY

National Student Membership Counselor
Indiana University, Bloomington, Indiana

+

NOTE: Student membership counselors for the six MENC Divisions are as follows:

California-Western—Mrs. Alice Snyder, San Francisco State College, San Francisco, Calif.

Eastern—K. Elizabeth Ingalls, State Teachers College, Jersey City, N. J.

North Central—Emma R. Knudson, Illinois State Normal University, Normal, Ill.

Northwest—Robert E. Nye, University of Oregon, Eugene, Oregon.

Southern—Erwin H. Schneider, University of Tennessee, Knoxville, Tenn.

Southwestern—Mrs. Dolly Connally, University of Oklahoma, Norman, Okla.

If you do not know the name and address of your state counselor, write to the counselor for your Division, or to me at Indiana University, Bloomington.—D.G.K.

The next installment of the Collegiate Newsletter will be published in the April-May issue of the JOURNAL. Pictures and reports for the issue should be received at the JOURNAL office, 64 East Jackson Blvd., Chicago 4, not later than February 10.

- Band
- Choral
- Orchestral

Write today
for
FREE LISTINGS



The World's Most Complete SHEET MUSIC Service

WELCOME—MUSIC EDUCATORS!

Visit the Home of Everything Known in Music

243 S. Wabash
Avenue
CHICAGO



Here it is at last, Music Educators!

"The Technique of Snare Drumming"

A fifteen-minute

16mm sound film by Alan Abel . . .

renowned drummer, teacher, author and lecturer. (Former percussionist with David Rose, Radio City Music Hall, and Columbus [Ohio] Symphony.)

Mr. Abel's fifteen years of teaching are concentrated in this motion picture reel designed to aid the music educator in starting drummers on the right track and keeping them there.

SEE AND

HEAR:

State Champion Drummer Chuck Spies play the role of the beginning student, learning correct stick grips, practice positions, warmup exercises, and essential rudiments such as: the single stroke roll, long roll, ruff, five and seven stroke rolls, nine stroke rolls, flam, flam tap, flam paradiddle, flam accent No. 1 and No. 2, etc.

SEE AND

HEAR:

Six original marching cadences, the roll off, and a clever stop beat, as performed by five drummers from the All Ohio Boys Band. (Three snare drums, bass drum, and cymbals)

COST: \$49.50 postpaid (includes film, reel, can, and fibre case)

"The Technique of Snare Drumming" is available only through:

BELL PRODUCTIONS

Suite 1-D

825 West End Avenue

New York City

Walt Disney

OPENS UP

A WHOLE NEW WORLD
OF ENTERTAINMENT!



The Living Desert

print by

TECHNICOLOR



First
FEATURE-LENGTH
TRUE-LIFE
ADVENTURE!

And ON
THE SAME
PROGRAM!

Walt Disney's Ben and Me

A 20 Minute Cartoon Novelty
color by TECHNICOLOR

Watch for The Living Desert at your local theater

MUSIC EDUCATORS NATIONAL CONFERENCE

BIENNIAL CONVENTION

CHICAGO, ILLINOIS, MARCH 26-31, 1954

Pre-Convention Meetings of Official Groups, March 24 and 25

To assist those who will attend the biennial convention of the Music Educators National Conference to obtain hotel accommodations, blocks of rooms have been reserved at the hotels listed below.

Headquarters hotel is the Conrad Hilton. The Blackstone is next door; the Harrison and Congress are within two blocks.

To apply for a room reservation, supply the information called for in the sample form printed below to the hotel of your choice.

- (1) Be sure to indicate your second and third choice hotels.
- (2) State your arrival and departure date, and TIME of arrival.
- (3) Sign your name and give your mail address.

Please note: Give names and addresses of all applicants, including person making reservation. Hotels insist on having individual names of persons occupying all rooms. Reservations received requesting accommodations for more than one person, but not specifying names of other occupants, will be returned for complete information, thus losing time. Please cooperate in order to insure immediate acknowledgment of reservation.

Cooperating Hotels and Rates*

	Rooms with Bath Singles		Doubles		Twin-Bedded Rooms		Parlor and 1 Bedroom	
	From	To	From	To	From	To	From	To
CONRAD HILTON, 720 S. Michigan Ave.	6.00	13.00	10.50	19.00	10.50	19.00	22.00	and up
BLACKSTONE, 636 S. Michigan Ave.	6.00	15.00	13.00	20.00	13.00	20.00	25.00	50.00
CONGRESS, 520 S. Michigan Ave.	6.00	12.00	9.50	15.00	10.50	16.50	17.50	35.00
HARRISON, 65 E. Harrison St.	5.50	8.00	8.50	10.00	9.50	11.00	20.00	24.00

*These rates are current and are subject to change.

For three persons in a room, for which a cot or roll-away bed is provided for the third occupant, add to price listed for two persons in a room at the respective hotels as follows: Conrad Hilton, \$3.50; Blackstone, \$5.00; Congress, \$3.00; Harrison, \$2.50. Dormitory rates: Conrad Hilton, 4 or 5 in a room, \$3.00 per person. Congress, 4 in a room, \$3.00 per person. Harrison, 3 in a room, \$3.00 per person.

Fill in and Send to Your FIRST CHOICE Hotel

To: Hotel..... (first choice)

Hotel..... (second choice)

Hotel..... (third choice)

Please reserve

.....Single Room.....Double Bed Room.....Twin Bed Room.....Parlor and 2 Bedrooms

Other type of room.....

Rate requested: From \$..... to \$.....

Arriving at hotel (date).....hour.....a.m. Leaving (date).....hour.....a.m.

Room occupants:

NAME

STREET ADDRESS

CITY

STATE

Signature of person making this application.....

Mailing Address.....

Chicago, March 26-31

State Presidents National Assembly and
Pre-Convention Meetings
of Official Groups, March 24-25

WEDNESDAY, MARCH 24—MORNING

Registration. (9:00 a. m.)

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

WEDNESDAY, MARCH 24—AFTERNOON

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

WEDNESDAY, MARCH 24—EVENING

MENC Division Presidents Dinner Meeting.

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

THURSDAY, MARCH 25—MORNING

Registration.

State Presidents National Assembly. (State presidents, state secretaries and treasurers.)

National Council of State Supervisors of Music.

Music Educators Journal Editorial Board and National Council of State Editors. Joint Meeting.

THURSDAY, MARCH 25—AFTERNOON

State Presidents National Assembly. (State presidents, state secretaries and treasurers.)

Music Educators Journal Editorial Board.

National Council of State Supervisors of Music.

National Council of State Editors.

Music Education Exhibitors Association. Official opening of exhibits and reception for MENC National, Division and State officers. (4:00 p.m.)

THURSDAY, MARCH 25—EVENING

State Presidents National Assembly. (State presidents, state secretaries and treasurers, state editors, state supervisors of music.)

MENC Board of Directors.

FRIDAY, MARCH 26—MORNING

Piano Instruction Committee. Breakfast Meeting. Registration.

Opening of Exhibits under the auspices of the Music Education Exhibitors Association.

Music in American Education Committee Meetings. Joint meeting of National and Division Chairmen. Individual meetings of Committees.

FRIDAY, MARCH 26—AFTERNOON

Music in Elementary Education Workshops. Workshop leaders: Gladys Tipton, Los Angeles, California; Lilla Belle Pitts, New York City; Beatrice Krone, Los Angeles, California; Earluth Epting, Atlanta, Georgia.

Music in American Education Committee Meetings.

MENC Council of Past Presidents.

FRIDAY, MARCH 26—EVENING

MENC Board of Directors. Dinner Meeting.

General Session. Opening of Conference by President Ralph E. Rush, Los Angeles, California.

Principal Speaker: Benjamin C. Willis, General Superintendent of Schools, Chicago.

Concert: (a) Drake University Band, Des Moines, Iowa, with Eugene List, soloist. (b) Fisk University Jubilee Singers, Nashville, Tennessee.

MENC Board of Directors.

Lobby Sing.

SATURDAY, MARCH 27—ILLINOIS DAY

Florida and Tennessee Music Educators Associations Joint Breakfast Meeting.

MENC Council of Past Presidents. Breakfast.

Registration.

Exhibits under the auspices of the Music Education Exhibitors Association.

General Session (morning). "Music for Childhood," E. T. McSwain, dean, School of Education, Northwestern University, Evanston, Illinois, with music program by Illinois All-State Grade School Band.

Music in Elementary Education Workshops (morning and afternoon). Workshop leaders: Gladys Tipton, Los Angeles; Beatrice Landeck, New York City; Howard Doolin, Miami, Florida; Mary Tolbert, Columbus, Ohio.

Piano Instruction in the Elementary Schools Workshop (morning). Workshop leaders: Peggy Lagen, Rochester, New York; Nellie McCarty, Chicago, Illinois; Fay Templeton Frisch, New Rochelle, New York; Charles M. Dennis, San Francisco, California; Polly Gibbs, Baton Rouge, Louisiana; John C. Kendel, Chicago, Illinois.

MENC Student Member Luncheon.

Illinois Music Educators Association Luncheon.

Chicago Music Educators Club Luncheon.

Iowa Music Educators Association Luncheon.

Music in American Education Committee Meetings (morning and afternoon).

National Interscholastic Music Activities Commission. National Board of Control (morning and afternoon).

Music Education Research Council (morning and afternoon).

Commission on Accreditation and Certification (morning and afternoon).

Musical Organizations and Demonstration Groups

Albion High School madrigal singers, Albion, Nebraska; East Atlanta, Georgia, Elementary School Band; All-Chicago Elementary School Chorus and Orchestra; All-Chicago High School Band, Orchestra, and Chorus; Amherst Central Junior High School Chorus, Snyder, New York; Arsenal Technical High School madrigal singers, Indianapolis, Indiana; Austin High School Ballet, Chicago; Bear River High School A Cappella Choir, Tremonton, Utah; Central Kentucky Youth Symphony Orchestra, Lexington, Kentucky; Central Singers from Central Washington College of Education, Ellensburg, Washington; Drake University Concert Band, Des Moines, Iowa; duPont Manual High School Band, Louisville, Kentucky; Evanston Township High School Chorus and String Orchestra, Evanston, Illinois; Fisk University Jubilee Singers, Nashville, Tennessee; Flint Symphony Orchestra, Flint, Michigan; Heights High School Orchestra, Cleveland Heights, Ohio; Hoover High School string quartet, San Diego, California; Illinois All-State Grade School Band; Northern Illinois Grade School Festival Orchestra; Joliet Township High School woodwind quintet and clarinet quartet, Joliet, Illinois; Joliet Junior College Choir, Joliet, Illinois; Jordan Vocational High

School brass sextet, Columbus, Georgia; Lane Technical High School Orchestra, Chicago; Lanphier High School Choir, Springfield, Illinois; Maine Township High School mixed septet, strings and woodwinds, Park Ridge, Illinois; Miami Senior High School woodwind quintet, Miami, Florida; Northwestern University woodwind quintet, Evanston, Illinois; Northwestern University A Cappella Choir and Chamber Orchestra, Evanston, Illinois; Oberlin Faculty Ensemble, Oberlin, Ohio; Illinois All-State High School Orchestra; Proviso Township High School brass sextet, Maywood, Illinois; Quinsley Seminary Choir, Chicago; Rochester Inter-High School Choir, Rochester, New York; Royal Oak High School A Cappella Choir, Royal Oak, Michigan; Spaulding School and Spaulding High School, Chicago; State University of Iowa woodwind ensemble, Iowa City, Iowa; University of Illinois Symphony Orchestra, Urbana, Illinois; Waukegan Township High School Band, Waukegan, Illinois; Wichita Junior High School String Orchestra, Wichita, Kansas; Florida State University Demonstration School Chorus, Tallahassee, Florida; Jacksonville Public Schools string classes, Jacksonville, Illinois; University of Michigan School of Music Opera Workshop, Ann Arbor, Michigan.

The Music Educators Invites All Music Teachers in Music to Share

SATURDAY (Continued)

Instrumental Music in Elementary Education Workshops, including Strings, Brass, Woodwinds, Percussion (morning and afternoon). Workshop leaders and organizers: Paul Price, Urbana, Illinois; Jerry William A. Schaefer, Los Angeles; Fred Hinsley, Graichen, Los Angeles; Gilbert R. Waller, Urbana, Illinois; Oscar W. Anderson, Chicago; Myron Russell, Cedar Falls, Iowa; Ernest E. Harris, New York City; Russell S. Suppiger, Maywood, Illinois; Jennings Butterfield, West Orange, New Jersey; Norman Werner, Jacksonville, Illinois.

Summarization Session of Workshops on Instrumental Music in Elementary Schools (afternoon).

"Parent-Teacher Promotion of Music in Elementary Living" (afternoon). Session jointly sponsored by the National Congress of Parents and Teachers and the MENC. Presiding Officer: Mrs. J. W. Hays, Chicago. Vice-President of the National Congress of Parents and Teachers, Oak Park, Illinois.

Elementary School Concert (afternoon). North Central Illinois Grade School Festival Orchestra.

Secondary School Concert (afternoon). Evanston, Illinois, Township High School Choir and School Orchestra; Waukegan, Illinois, Township High School Band.

National Association of College Wind and Percussion Instrument Instructors (afternoon).

SATURDAY, MARCH 27—EVENING

MENC Division Conference Dinners. California, Western and Eastern Divisions; North Central and Southwestern Divisions; Northwest and Southern Divisions (6:30 p. m.).

Young Teachers Get-together. Brief mixer for young people who have been in the teaching field five years or less to allow opportunity to get acquainted with each other and some of the MENC National, Division and State unit officers.

Reception and Dance. Under the auspices of the Music Education Exhibitors Association. Open to MENC Active and Student members.)

Lobby Sing.

SUNDAY, MARCH 28—MORNING

Registration.

Conference Breakfast. "Moral and Spiritual Value of Music," Earl E. Harper, dean, School of Fine Arts, State University of Iowa, Iowa City. Music program by Bear River High School Choir, Tremonton, Utah, and Woodwind Quintet, Northwestern University, Evanston, Illinois; "The International Society for Music Education," Arnold Walter, Royal Ontario Conservatory of Music, University of Toronto.

Visit the Exhibits.

Music in American Education Committees. Reports of all committee chairmen will be due at this time.)

Journal of Research in Music Education Editorial Committee.

SUNDAY, MARCH 28—MIDDAY

MENC Division Board Luncheons: California, Western Division; Eastern Division; North Central Division; Northwest Division; Southern Division; Southwestern Division.

National Music Camp Luncheon.

Ronald Books

for College Courses

Fundamentals of Harmony

SIEGMUND LEVARIE,
Chicago Musical College

A SPRING PUBLICATION, this new textbook gives the student mastery of the rudiments of harmony. Concentrating on fundamental "theory", the book provides a firm basis for understanding the "practice" of harmony as exemplified by compositions of the past and present.

Two tasks are accomplished: teaching how to classify chords, and how to connect them with each other. Thus, students can make harmonic analyses of compositions in terms of the underlying functions of chords and their sequence, and can realize a figured bass according to the harmony of the melody. Numerous musical illustrations are included with ample exercise material. 226 ills.

The Language of Music

Klaus Liepmann,
Massachusetts Institute of Technology

AN AUTHORITY GUIDE to the enjoyment of music; offers new insights into musical composition and performance. Explains principles and materials of music and how they evolved. 363 ills. 430pp.

An Objective Psychology of Music

Robert W. Lundin,
Hamilton College

HERE ARE THE FACTS of musical behavior, fitted into a unified theoretical structure. Covers measurement and prediction of musical talent, methods of learning music, etc. 23 ills. 300 pp.

Introduction to Music Education

Russel N. Squire,
George Pepperdine College

DESIGNED FOR ALL who are concerned with the music education of today's youth, this book emphasizes reasons for the cultivation of music in a democracy. 185 pp. Appendix by Karl W. Gehrkens.

Order your books from:

THE RONALD PRESS COMPANY
15 East 26th Street, New York 10

The Round Table

Essentials in the Music Training of the Classroom Teacher

THE BLIND should not be given the responsibility of leading the blind. Given an opportunity to learn how to teach music, the classroom teacher will become an indispensable partner of the special music teacher. It would seem obvious that if music is worthy of a place in the school curriculum, it should be taught effectively, confidently, and with enthusiasm. Therefore, a conscientious classroom teacher would surely want to sing occasionally with her class, she would want to play the piano (or whatever instrument she would be expected to teach), and to play well enough to make these instruments really functional in the music class.

She would want to know how to get good intonation, acceptable tone quality, and a steadfast sense of rhythm. She would be unwilling to teach children the language of music until she, herself, had that power—this means reading; not merely spelling out music. She would want to open the doors of the children's minds to the treasures in music literature, and to teach them how to actively participate in creating the beautiful through music.

As a good classroom teacher, she will have the great advantage of knowing her pupils individually, and be able to recognize their separate capacities and each child's readiness for specific musical skills and appreciation. She should

have no disciplinary problems because she holds their interest. She can be of inestimable help to the special music teacher. On the other hand, she must have the special music teacher as her friend and advisor if music is to retain its rightful place in our schools. The special music teacher must be more than a consultant—she must be ready to teach when demonstration teaching is needed. Of course, we must assume that the special music teacher is a real teacher who is mature, and who understands her place in the whole school system which she serves; not a person who expects to dominate the classroom teacher.

Almost any administrator will state that good general classroom teachers are growing increasingly scarce. It would seem that this is true because many have been driven from the schools through an overload of teaching hours, insistent community demands, excessive evening parent interviews, and the deadlines which must be met in making out endless reports. The school principal or superintendent is now being led to accept, often not unwillingly, a slanted interpretation of the doctrine of the self-contained classroom. Therefore, it is not difficult for him to justify loading the main burden of the music program on the over-worked classroom teacher, and making the special music



Music Majors Do Practice Teaching with Demonstration Group (See Article on Opposite Page)

teacher not only *not* indispensable, but eventually expendable. Expediency sometimes justifies many things — including saving money otherwise spent on special music teachers.

We may well be on our guard against false whipped-cream philosophies which debase our school music and imperil the hard-won respect for our subject. Let us hold up the hands of the special music teacher in her effort to join with the classroom teacher in giving us a truly solid foundation for the child's life-long love of, and participation in music.

—DAVID MATTERN, *University of Michigan, Ann Arbor, Michigan*

Piano Instruction Across the Curriculum

THIS story may not be unusual; in fact, it is only an expansion of the caption supplied for the accompanying picture by Emily Clark in connection with her report to the MENC Committee on Piano Instruction in the Schools.

Miss Clark is a member of the faculty at Longwood college (formerly State Teachers College), Farmville, Virginia, where the music department during the last four years has maintained at a nominal fee classes open to any student who wishes to study piano, with or without credit.

Miss Clark's statement regarding the plan and operation of these piano classes is as follows:

"Each student has his own reason for studying. In order to meet these needs our groups are divided into those who will use the piano as an aid in their teaching, and those who are working purely for the enjoyment and social value of music.

"Many of our music majors meet in classes to grow in technical and artistic proficiency, to participate in ensemble playing, to get an insight into class work, to increase their knowledge of piano literature, and to gain generally from group suggestions and discussions.

"Our physical education department sends us many students for two years of piano study. Most of them are beginners. In these groups, after a semester of basic elementary work in major and minor keys, the students pick out by ear familiar folk dances, transpose them and learn their forms; play easy compositions designed for fundamental movements, rhythms and rhythmic games of elementary level; put a simple left-hand accompaniment to a dance tune; improvise easy progressions for walking, running, skipping, leaping; and chord songs sung and danced by the class.

"Many of our students are elementary education majors. With the physical education majors they do a semester's work in fundamentals, then go into the playing of folk dances, rhythms, musical games, piano parts for rhythm bands, simplified marches and lullabies, patriotic assembly songs—chording and harmonizing, with appropriate types of accompaniments, songs found in the standard texts used in the elementary schools. The latter is correlated with our class in Materials and

Recommended for Schools

Robbins Modern School Band Method for Beginners

Written and Edited by Elvin L. Freeman

The outstanding features of this unique and progressive method include highly original treatment of the piano accompaniments (arranged both for exercise material and the melodies) . . . and the use of many popular-standard compositions for solo exercises.

The appeal of these melodies, widely known through radio and television, will provoke greater student interest and produce quicker technical advancement for the school musician. Collectively, the books provide co-ordinated study for an entire band.

Contains the following important copyrights: ANCHORS AWEIGH, WHEN I GROW TOO OLD TO DREAM, PEGGY O'NEIL, GOOD NIGHT SWEETHEART, WHEN THE MOON COMES OVER THE MOUNTAIN, MY BLUE HEAVEN, OVER THE RAINBOW, PAGAN LOVE SONG, THE WALTZ YOU SAVED FOR ME, I'M AN OLD COWHAND, WHEN YOU WORE A TULIP, WHISPERING and others.

There's A Study Book For Every Instrument In A School Band!

Full Instrumentation Available

Price: Each Book \$1.00 • Piano-Conductor \$3.00



Robbins Pre-Band Method for Melody Instruments

Tonette, Flutephone, Song Flute, etc.

By Elvin L. Freeman

Robbins Modern Pre-Band Method offers an easy approach to melody instruments for the pre-band students. It makes available a wealth of melodic material, rhythmic exercises and scale patterns for melody instruments such as the tonette, the song flute, the flutephone and other similar instruments.

Contains complete instruction with the use of many popular-standard compositions for solo exercises. These familiar melodies will prove an exceptional incentive to the young musician.

Contents include: PEGGY O'NEIL, SINGIN' IN THE RAIN, ANCHORS AWEIGH, I'M SITTING ON TOP OF THE WORLD, ALL I DO IS DREAM OF YOU, SANTA CLAUS IS COMIN' TO TOWN, etc.

Price 75c

Send for FREE Specimen Copy



Robbins Rhythm Reader

By Elvin L. Freeman

A basic method for young musicians learning to read rhythm, suitable for individual or class instruction. Robbins Rhythm Reader will facilitate the transition from rote singing or playing to note reading.

Though intended for the study of rhythm reading during the fourth, fifth and sixth grades this method will prove invaluable as a medium of review for the older student. Robbins Rhythm Reader has been coordinated with Robbins Modern Pre-Band Method.

It is possible to play all the exercises with rhythm sticks, drum sticks, or even a pencil tapped on the desk. As the individual or group progresses other percussion instruments may be employed to increase the pupil's interest. These instruments are the triangle, tambourine, small drum, cymbals and bass drum.

Price 75c • Send for FREE Specimen Copy



THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue • New York 19, N. Y.
Sales Agent for: Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

CARL FISCHER, INC.

Distinguished Service in Music Since 1872

Excellent Suggestions for a Well Balanced Music Department

FOR YOUR ORCHESTRA DEPARTMENT

LORRAIN E. WATERS

OUR JUNIOR SYMPHONY cond. pts. ea.
ORCHESTRA 1.00 .60

For Grade or Junior High School. 22 books covering usual parts plus Piano-Conductor.

OUR OWN ORCHESTRA FOLIO .75 .50
14 compositions from Song to Symphony. Expert arrangement for school use.

C. PAUL HERFURTH

OUR DIRECTORS ORCHESTRA FOLIO 1.50 .85

Fifteen numbers selected from recommendations of over 200 musical directors in schools and colleges.

OUR EASY ORCHESTRA FOLIO 1.25 .75

Cross-cuing of all parts makes possible any conceivable combinations of instruments.

MERLE J. ISAAC

Complete teaching curriculum in 4 folios. From very elementary to varied and interesting orchestra repertoire. Each folio .75 .50

FOR YOUR CHORAL DEPARTMENT

PETER J. WILHOUSKY

FESTIVAL CONCERT OF CHORAL MUSIC EXACTLY AS RECORDED FOR CAPITAL RECORD ALBUM No. 9015

VICTORIA—Ave Maria CM 6581 .20

PALESTRINA—Adoremus Te Christe CM 6578 .20

BACH—Rejoice, Ye Christians Loudly CM 6600 .15

LVOV—Hospodi Pomilui CM 6580 .20

KOPYLOW—Heavenly Light CM 497 .20

RUBINSTEIN—With The Dawn CM 4643 .20

MURRAY—Madame Jeanette PT 1542 .20

PFEIL—The Sleeping Lake CM 2261 .20

MACGIMSEY—Shadrack CM 4670 .25

TRADITIONAL—Battle Hymn of the Republic CM 4743 .20

LAMBERT—When Johnny Comes Marching Home CM 4734 .20

IRVING COOPER

LETTERS TO PAT JUST RELEASED!

Unusually pleasant-to-read book dealing with the problems that arise in teaching Junior High School Choral groups. Stresses particularly the changing of the boy's voice and its gradual settling.

O 3075 \$2.00

TUNETIME FOR TEENTIME—O 3814 .85

TEENAGE SONGS—O 3340 .85

FOR YOUR BAND DEPARTMENT—RECENT RELEASES

	full	Symph.
LATINS AT LARGE—Bennett (J 503)	\$4.00	\$9.00
TOULON OVERTURE—Paré—Chidester (J 501)	5.50	8.25
BALLET PARISIEN—Offenbach—Isaac (J 491)	9.00	13.50
AMERICAN FRONTIERS—Isaac (J 500)	5.00	7.50
OVERTURE FOR YOUTH—Masters (J 509)	5.00	7.50
GRAND UNION—Akers (J 510)	5.00	7.50

CARL FISCHER, Inc., 62 Cooper Sq., New York 3
BOSTON • CHICAGO • DALLAS • LOS ANGELES

When writing to advertisers, please mention **MUSIC EDUCATORS JOURNAL**.



GOWNS

Bring new drama to your choir's performances with beautiful Moore Choral Gowns. Many new designs in rich appropriate colors and gorgeous fabrics. Write today for complete information—free Choral booklet MG1. Color and Fabric Selector. Samples sent on request, without obligation.

E.R. MOORE CO.

25-34 Jackson, Long Island City N.Y.
933 Dakin Street, Chicago 13, Ill.
1908 Beverly, Los Angeles 57, Cal.

FOLKWAYS RECORDS

leading producers of Folk Music on Records

CHILDREN NEED MUSIC TO GROW ON—

in addition to bringing warmth and gaiety to the daily business of growing up, it will be theirs forever and will help to give them the spiritual enrichment necessary for calm living in an anxious age.

SONGS TO GROW ON series

ANTHOLOGIES OF AMERICAN FOLK MUSIC and the world famous ETHNIC FOLKWAYS LIBRARY of people's songs on records from many lands: American Indian, Africa, Europe, South America, Middle East, Far East. Accompanying materials include background notes by experts. Production designed to meet educational standards. For complete catalog write to:

Folkways Records & Service Corp.
317 W. 40 St., NEW YORK 36, N.Y.

Money for your spare time. Man or woman part or full time to call by appointment on piano students who will welcome your visit. Music teachers may also apply. For details, contact: The University Society Inc., 75 North Maple Ave., Ridgewood, N.J.

Problems in the Elementary Vocal Music Program.

"Groups from other departments study piano chiefly for recreational purposes. With guidance they plan their own course of study, doing some compositions together and some individually.

"At the present time in addition to those previously mentioned, students come from the fields of business education, home economics, mathematics, pre-nursing chemistry and English.

"We have fifty people enrolled for piano this semester and look forward to the expansion of our department with the growing appreciation of music, and with the realization by future teachers of the need for some degree of proficiency in piano playing in the profession of their choice."

Public Relations and the School Music Program

THE MUSIC department affords one of the best means the school system has for furthering good relations between the school and the community. Public performances by music pupils have long been one of the main standards by which the whole school is judged. Good use can be made of this and other practices in developing a comprehensive, two-way public relations program involving both the school and the public.

The basis for good relations is a music program of real value to the pupils. Consequently, the music teacher should concentrate on the pupils and their progress in music. Guided by their interests and backgrounds he can initiate stimulating projects for the day-to-day class work and for assembly programs. Through such activities pupils will become intensely and genuinely interested and eventually will be the best possible salesmen for the school's music program.

Parents' attitudes will be determined largely by what their children think. They may be influenced further by being invited to school events where their children will perform. Whenever young people embark upon a sequence of music subjects or the course leading to the Regents Diploma in the Special Field of Music, the parents should be informed of the nature of the music program and what it aims to accomplish. This can be followed up by periodic reports and by special conferences with the parents.

Reaching the Community

With the support of the parents enlisted, it is important to reach out to other adults of the community. The school concerts and recitals given as part of the regular music work can be used at frequent intervals to entertain and to educate the public as well as to demonstrate the work of the school. With good programming and publicity an annual concert of the school can become a superior musical event to

Note: This article will appear in the forthcoming syllabus for music in grades 7 to 11 in New York State schools. The syllabus has been prepared under the direction of Joseph Saeftveit, state supervisor of music, New York State Education Department.

which the whole community looks forward. To increase the appreciation of the audience pupils can write program notes, announce them before each number or include them in a printed program. They can demonstrate individual musical instruments and their uses. Occasionally teachers and pupils should explain accurately and honestly what the school is trying to accomplish in its music program.

Music pupils can enter into community activities in many other ways. School music groups and classes can find opportunities to cooperate with state and national programs related to music in organizations like the Parent-Teachers Association, the Boy Scouts of America and the Young Men's and Women's Christian Associations. Pupils may contribute individually by singing in church choirs, by participating in civic musical organizations and musical drama, by leading songs at community events, and by selling tickets and ushering for professional concerts.

The desire to add to the enjoyment of others should be encouraged. Groups and individuals that are prepared to perform can, without much extra work, present programs for the benefit of hospitals, homes for the aged, orphanages, service clubs, school social events, and holiday celebrations. As pupils make these contributions collectively and individually to the music of the community they soon realize that their skill and courtesy are appreciated and they gain remarkably in self-confidence.

Music teachers themselves can make a contribution in leadership, especially in small communities. When local musicians are available, they can be invited to visit the school and increase the value of the instruction from their own experience and ability.

Members of the community can be drawn into still closer touch with the school by being included in citizens' advisory groups where they can work together with school leaders to build mutual understanding, and to improve both the school music program and the musical offerings in the community.

In dealing with the public, music teachers are fortunate in having codes of ethics to guide them. In New York State the code that applies to relations with professional musicians is sponsored by the New York State School Music Association and the New York State Conference of Musicians. Other codes specify desirable policy on relations with music merchants and private music teachers.

Keeping the Public Informed

To keep the public informed on school music activities, the music department should carry on an organized plan of publicity. Pupil achievements, honors awarded to teachers, ratings received at music festivals and the successes of alumni in the music field make news for school publications, for local newspapers, and for reports to the board of education and other school officials. Making use of scenes from musical productions and selections by performing groups, the school can present

Most successful directors use music from

E.M.B.*



If the bubble gum set has you buffaloed just turn to E. M. B. Our exciting tunes are proven hits with space men, cow gals, and other assorted characters from the class of '63.

Write for your copy of the new 1953-54 EMB GUIDE. It is the most complete listing of school music materials of all publishers available.

*Educational Music Bureau, Inc.

30 E. ADAMS ST., CHICAGO 3, ILL. Vocal music for choruses, operettas and cantatas • Text books and literature • Band and orchestra music • Instrumental solo and ensemble music • Instrumental methods • A complete stock of equipment, supplies and teaching aids for every phase of music education.

Choir Robes



More Impressive Spring Concerts

For illustrations, samples of material and complete information, write today for catalog C-10. For special junior robes, write for catalog J-10.

COLLEGIATE CAP & GOWN CO.

NEW YORK 1, N. Y. 246 Fifth Ave. CHAMPAIGN, ILL. 1000 N. Market St. CHICAGO 1, ILL. 224 N. LaSalle St.

Acclaimed!
Sing a Million
AUTOHARP
SONG

SING BY STRUM
**AUTOHARP
SONG FOLIO**

By EVELYN BROCK WALDROP
MUSIC SUPERVISOR ANDERSON COUNTY SCHOOLS, I. C.

40 SONG GEMS, carefully selected for their universal popularity.
The accompaniments employ chord letter names placed under the words they match and no knowledge of music is necessary. The music of each song is also given and may be used for all melody instruments.
A general playing instruction supplement is also included.

Price 75¢ Postpaid

Published by
WM. J. SMITH MUSIC CO., INC.
204 West 11 St. New York 11, N. Y.

First choice in clarinets for school musicians

Other "First Choice" Woodwinds

First Choice of school band and orchestra musicians because of their ease of response, accurate scale and durability—the Pan-American alto and tenor saxophones, metal flute and violin-finish oboe are tops with bandmasters, too!

THE PAN-AMERICAN VIOLIN-FINISH WOOD CLARINET

Guaranteed against cracking.
Model 68-N
B♭ Boehm system. 17 keys,
6 rings. Temper-Cast
nickel keys.

EXCLUSIVE FEATURES

- ★ TEMPER-CAST KEYS
- ★ CLARINET BRIDGE CAM
- ★ PROFESSIONAL BORE
- ★ ADJUSTABLE PIVOT SCREWS



58-M ALTO
SAXOPHONE

58-O
FLUTE

68-Q
V-F OBOE

PAN-AMERICAN
BAND INSTRUMENTS

Write for complete wind instrument catalog. No obligation. Address Department 213 Elkhart, Indiana.

Important New Publications

for BAND:

CARNIVAL OF THE ANIMALS (1st Suite).....St. Saens-Cray

(full—8.00—symphonic—11.00)

5 EXCERPTS FROM WOODLAND SKETCHES.....MacDowell-Cailliet

(full—8.00—symphonic—11.90)

Sample condensed scores sent on request

for CHORUS:

SATB: Clair de Lune.....Debussy-O'Hara .25

Final chorus from L'Enfant et les Sortilèges.....M. Ravel .25

The Troubadour of Havana.....Chas. Miller .22

A Bucket of Water.....Burrill Phillips .50

SSA: Today.....Glad R. Youse .20

Reference copies sent to chorus directors on request

for INSTRUMENTAL SOLOS and ENSEMBLES:

Four Figures in Time (Flute & Piano).....B. Phillips 1.80

Concerto for Clarinet and Piano.....Burnet Tuthill 2.50

Prelude for Brass Quartet (2 Trumpets, 2 Trombones).....B. Phillips 1.50

Copies sent on approval

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

special radio and television programs. Professional musicians and members of musical organizations as well as the general public may be invited to an "open house" to observe the daily class-work and rehearsals in music.

A well-balanced public relations program can be expected to improve both the music instruction in the schools and the quality and quantity of music presented in the community. Also, the attitudes and practices of the pupils now in school can and probably will determine the way the community will react to music and music education in later years.

—MADELEINE FRINK COUTANT, assistant in secondary curriculum, New York State Education Department.

Vocal "Carry-over" Via Opera Workshop

"The article 'Carrying on the Carry-over' in the September-October issue of the Journal, concerning the opportunities for instrumental musicians after leaving the school environment, prompts me to tell about a similar program for talented singers," writes the author of this contribution.

"In my small community some singers have joined the chorus of a larger town ten miles away. The music sung is the usual balanced program of fifteen separate numbers of a type used by most high school and college choruses. Church choirs do not form a satisfactory outlet because the program is necessarily limited to sacred music. What opportunity is offered the singer who wants to sing opera or oratorio? Perhaps the various church choirs may combine under one director to participate in an oratorio for an Easter pageant but the soloists are apt to be 'big names' from New York. Of course, all of the organizations are a functional part of community life and provide valuable experience for the vocalist.

"The opportunity to sing in opera has been presented in this locality by the Lancaster Opera Workshop. Although Lancaster (Pennsylvania), whose population is over 63 thousand, is headquarters for the group, the members actually live anywhere within a thirty-mile radius of the city. Of the thirty-five members of the Workshop, only three in addition to myself are music teachers. The critics referred to below work for the 'New Era' and 'Intelligencer-Journal' newspapers in Lancaster. The Workshop historian keeps a file of clippings and photographs of all our stage efforts."

REFLECTING the growing awareness of classical music in the United States, opera workshops are springing up in many sections of the country. Most of these groups are affiliated with colleges or universities; some few are not. An example of the latter group is the Lancaster Opera Workshop whose members are office workers, teachers and housewives. Entirely non-professional except for the artistic director, this group has given performances rated by critics as "entertainment plus with an added triple-A rating for expert staging, lighting and general production."

The idea for such an organization began with two dedicated professional

musicians, one a concert artist, the other a teacher of voice. They felt that voice students should be offered a chance to put their studies to work somewhere in addition to the local church or annual spring recital. The Lancaster Opera Workshop is the outgrowth of that idea. The aim of the Workshop is to provide all capable and interested persons an experience in producing opera. Incidentally, the community also benefits by being given the chance to see opera performed.

The first performance was given in the spring of 1952. Titled "An Informal Evening of Opera," it opened with dialogue between a husband who did not want to dress for the opera and a wife who said since it was informal he could come in his business suit. The couple then put on their coats, walked off the stage through the audience and took their seats to enjoy the show. What they saw consisted of operatic arias sung in English by costumed performers and Gian-Carlo Menotti's one act opera, *The Telephone*. In the spring of 1953 a second "Informal Evening of Opera" was held; on the program were the second act of *Madam Butterfly* and Menotti's *The Old Maid and the Thief*. Both of these offerings were enthusiastically received.

The Organization

Anyone interested in opera is welcomed into this group. Singers who pass an audition are issued artist membership cards; those whose talents lie in painting sets and assembling properties receive production membership cards. Under the leadership of its president, a young minister, the group has adopted a constitution which provides for the usual complement of officers. Business meetings are held regularly in addition to the weekly rehearsals. Dues of \$3.00 per year are paid by each member which gives the organization a working capital to purchase materials for costumes and sets. Members of the Workshop live in counties adjacent to Lancaster, such as Berks and York. (This is the heart of the Pennsylvania Dutch region.) Several travel more than thirty miles to attend meetings and rehearsals. At least once a year a combination social-business meeting is held with musical games and food the main sources of entertainment.

Unlike professional companies the Lancaster Opera Workshop has been able to meet all expenses. Of course, no one receives a salary. There is no orchestra to pay. The piano accompanists are tendered cash gifts from time to time in recognition of the many extra hours of rehearsals required of them. These opera makers work for a living at jobs outside the music profession. Rehearsals are held in their spare time, usually on Saturday and Sunday afternoons. Costumes are borrowed or made by members who sew. Wigs such as those used for a Mozart opera are rented. Props and sets are made and painted by the members; however, two professional artists donated their talents to painting the unusual black and white folding set for *The Old Maid and the Thief*. Many of the props for this opera are painted on the scenery or cut from cardboard and hung from it. It is

**AN HONEST VIOLIN
SOLD AT AN HONEST PRICE**

Roth

Strings are the thing!

Student orchestras built around new group teaching techniques and methods are the featured activity of music education. Excellent quality instruments adjusted by violin craftsmen are a basic necessity to successful string programs.

Select Roth Violins, Violas and Cellos . . . registered quality you can depend upon!

ROTH

Certified Reproductions!


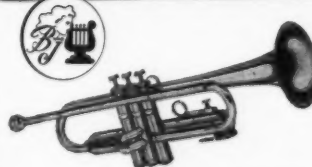
Artistic workmanship, precise graduations and the very finest of selected woods have distinguished Ernst Heinrich Roth reproductions for over 150 years. Roth registered quality is augmented with expert shop adjustment by master violin makers so that every playing detail conforms to all MENC specifications. Only available through Music Dealers . . . send for your copy of String Teachers Manual No. 2 and other educational material today!

SCHERL & ROTH, INC. • 1729 Superior • Cleveland, Ohio



Esquire

**SAXOPHONES
BAND INSTRUMENTS**

Write for Esquire literature today.

BUEGELEISEN & JACOBSON, INC.
 57-9 UNION SQUARE, NEW YORK 3, N. Y.
 In Canada: 720 Bathurst St., Toronto 4, Ont.

SCHOOL MUSICALS

• • •

"IN THE PARK"

"MISTER MAGIC WITH MUSIC"

High school life in musical comedy style. Humorous situations. Solos and choruses in modern idiom appeal to students and audiences.

Complete Score 60c each
 (Multilithed) (15 or more)

• • •

"MISSISSIPPI MUSICLOG"
 For Elementary Schools

ENTERTAINING — EDUCATIONAL

Complete Score 35c each
 (Multilithed) (20 or more)

• • •

SAMPLE COPIES ON REQUEST

• • •

NICKERSON-RICHARDSON
 144 Molalla Ave., Oregon City, Ore.



THE WORLD'S FINEST

The WM. KRATT MASTER KEY CHROMATIC PITCH INSTRUMENT

Standard Pitch for the Musical World

PREFERRED BY MUSIC DIRECTORS—
PROFESSIONAL MUSICIANS—TEACHERS
AND STUDENTS

13 NOTES
TUNED A-440

3 MODELS

MK1—Scale F to F
MK2—Scale C to C
MK3—Scale Eb to Eb

13 hand-tuned special bronze reeds precision-tuned to A-440—full chromatic scale. Heavily nickel-plated cover—embossed notations top and bottom for easy selection of pitch note desired. Patented tone chambers.

A sanitary all-blow circular pitch pipe—embodying the most exacting requirements of director, teacher, student and professional musician.

• ASK YOUR DEALER OR JOBBER FOR WM. KRATT CATALOG No. 53 •

MADE IN AMERICA BY

WM. KRATT CO. UNION, N. J.

These are NEW books!

SINGING TIME

For everybody, anytime!

FATHER, HEAR THY CHILDREN SING

For little folk in church, school, and home.

HIGH, LOW—TOGETHER GO!

For beginning two-part sight-singing in the grades.

CHORAL ADVENTURES

For your changing voice groups.

101 CHORALES Harmonized by Johann Sebastian Bach

For any mixed voice group.

They're fully described in our catalog and may be seen at our

CONFERENCE EXHIBIT

Hall & McCreary
COMPANY

Publishers of Beller Music
434 S. WABASH AVENUE • CHICAGO 5



**FOLDING
RISEERS**

BOX 8156 PORTLAND 7, OREGON

highly amusing to watch the Old Maid pour her afternoon tea from a painted cardboard teapot and drink it from a cardboard teacup.

The group of individuals that make up the membership of the Workshop is tied together by the bonds of their love for good music, and the knowledge that it takes cooperation to build a successful performance. The jealousy and bitter competitive spirit that can plague a professional company is happily missing. Everyone has a chance to do something; if the artist member is not singing on performance night he becomes part of the necessary backstage crew. Besides having learned about make-up, placing properties and stage presence, the rewards for having worked so hard and given up many hours of leisure time are an appreciative audience and the back stage excitement and good fellowship when the curtain is lowered.

—SIDNEY ANN TOME. Mrs. Tome is a charter member of the Lancaster Open Workshop. She has been a member of MENC and the Pennsylvania Music Educators Association since she was a senior at Lebanon Valley College, and is now a public school music supervisor.

Who Else?

IN THE PAST year articles have appeared bemoaning the plight of the school music teacher caught up in the web of too many community music activities. These authors have claimed severe hardship in using time and energy at the beck and call of everyone in the community wanting music instruction, guidance, or entertainment. Since the articles were written by teachers who seemingly had found these activities unrewarding in a monetary way, as well as in almost every other sense, we are not setting out to contradict what these individuals believe they have learned empirically.

However, we do believe them to be wrong in theory and science. There may be numerous ways in which the public school music teacher is victimized, but these are not of primary importance because of three strong realities. The first is that through careful planning the individual can take care that excessive demands are tempered; the second is that not enough music teachers are active in community activities to make this a genuine profession-wide complaint. The third is the philosophy behind this article, that community music effort means improved school music programs and an eventual sharing of professional activities with additional music personnel.

There are enough reasons for organizing and participating in community music programs to warrant an all-out drive in that direction by the music teaching profession; if not for the good of humanity, then for the good of the profession and the individual music teacher.

Granted that not every music teacher may be suited by ability or temperament to initiate and encourage community music, all should become aware of ways in which the community music program can benefit adult life in general and the music education scene in particular. Un-

fortunately, community music as a subject in the teacher-training institutions went out the window in the face of overwhelming pressures from other phases of the curriculum. This was never considered tragic, but only because college instructors, especially those with successful backgrounds of public school music teaching, have tried to emphasize the importance of community awareness in their music education classes.

Community Benefits

The benefits of community music for the adult are apparent to most people although there may be a tendency to cry "too busy"! To that let us hold up, "Doing what?" before our evaluating mind's eye. In addition to affording recreation on a high level, the performance of and listening to good music can elevate man's spirit and save him from the ever-encroaching dangers of mediocrity that encircle him today in the favorite spectator sports (television, movies, etc.). Who can say that the intellectual stimulation, emotional release, and social participation afforded by good music on the community level are not of primary importance when viewed from this aspect?

Benefits to the community were never more needed than today. An establishment of community rapport, the imparting of information contributing to the increased support of the schools—these are within the province of the school music teacher working with community groups. The community pride in cultural achievement, adult music organizations which are successful, and the improvement of church choirs are reflected in the attitude of the school children toward their own participation in music. A use for previously undiscovered talent, or talent that has been in retirement since school days, is provided for the individual. For the public school music teacher a special variety in life, plus enlarged musical experience, will often be the result of working with adult music activities.

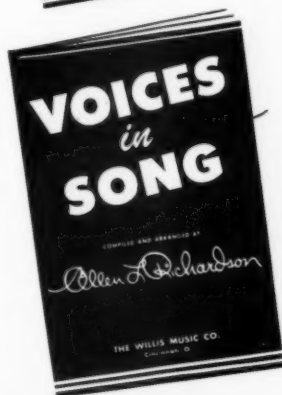
But most important of all, the understanding of the community music program as part of the synthesis of the entire education in music for life should be rescued from the neglect to which it has been relegated. Educators have stressed that we must provide our students with more post-school musical opportunities. What they have overlooked is that a community program should and could generate a finer more complete school music program in most localities.

Achieve Highest Standards

The only way for the music teachers who are satiated with extracurricular community music tasks to find a cure that will not worsen our situation in the eyes of education and in the eyes of the community, is to achieve the highest of standards in community music activity. Planning that includes this achievement will have as its center the complete synthesis of the music program. This in turn will direct the attention of the adults to the opportunities of the children participating in music in the schools.

The community music program can be the force behind the growth and improve-

New!



Voices in Song

A CHOICE COLLECTION

Favorite songs for school, Community, Home and Group Recreational Singing. For mixed voices or unison singing . . . accompanied or unaccompanied. Compiled and arranged by Allen L. Richardson.

Price 35 Cents

FINE ENSEMBLE MATERIAL

SPOTLIGHT ON STRINGS for String Orchestra, by Louise Mignin . . . Score & Pts. 2.00, . . . Parts .35

FRONTIER SKETCHES, A Suite for String Quartet or Orchestra by Francis J. Pyle . . . Score & Pts. 2.25, Parts .30

Write For Complete Catalog

The WILLIS MUSIC Co.

124 EAST FOURTH ST., CINCINNATI 1, OHIO

The Autoharp

Trade Mark Reg.

A MOST USEFUL Instrument for the Elementary Classroom Teacher

Simple

Third grade children can play it

Supplies

Accompaniment
Rhythm
Harmony

Brochure on Request

OSCAR SCHMIDT INTERNATIONAL INC.

87 FERRY ST., JERSEY CITY 7, NEW JERSEY



"To make the 'Hot Canary' really fly I insist on . . .

Pirastro Wondertone Strings!"

Florian Z. Bach

Use **PIRASTRO WONDERTONE CHROMIUM STEEL . . .**
the "Ultra Sensitive" string

FOR ALL MUSIC NEEDS—

TOGETHER WE SING

Songbooks for the Lower and Upper Grades

Use these Fullerton-Wolfe song books as basic or supplemental texts! Each contains songs of superior musical quality, for youngsters in the elementary grades. There is music for every purpose and occasion, too—for holidays, to correlate with other school subjects, etc.

Write today for copies ON APPROVAL!

FOLLETT PUBLISHING COMPANY

1257 South Wabash Avenue

Chicago 5, Illinois

★ ★ ★ ★ ★
Fruhauf Southwest Uniforms
 RECOGNIZED AS AMERICA'S HIGHEST STANDARD OF QUALITY IN
BAND UNIFORMS
 NOW AVAILABLE AT SENSIBLE PRICES AND EARLY DELIVERIES!!!
100% VIRGIN WOOL FABRICS
 ★ ★ ★ You're Always In Step In A Fruhauf Uniform ★ ★ ★

**WE KNOW YOUR
UNIFORM PROBLEMS**

**44
YEARS OF
SERVICE TO
THE HIGH SCHOOLS
AND COLLEGES OF
THE NATION**



Fruhauf Uniforms

★ ★ ★ GENERAL OFFICES — WICHITA, KANSAS ★ ★ ★

ment of public school music. In Gouverneur, New York, only one full-time music teacher was employed by the board of education in 1946. That teacher taught thirty grade-school classes, instrumental and vocal in the high school, and in addition, with the help of a few enthusiastic townspeople and a friendly board of education and superintendent, organized community choral groups. Soon a second teacher was added. Then came centralization and another music teacher was automatically included. Three other full-time music teachers were added because of the desire and interest of the townspeople to provide music in their schools, and because the superintendent agreed that music in the community reflected a desire on the part of the adults in the community for continued improvement of music in the schools.

Today, Gouverneur, a village with a population of less than 5,000 people, and with a school population swelled to 2,000 by centralization with surrounding rural areas, employs in its school system six full-time music teachers. These six teachers are busy with a well-rounded music program, including extensive string training, looking for the best answers in music education. But their eyes are also turned to the day when Gouverneur can have its own community orchestra in addition to its band, many church choirs, community choruses, and ensembles.

The Gouverneur story can surely be repeated in thousands of communities when music teachers realize that a supreme effort in community music can reap rewards in the form of the employment of additional music teachers, who can then share the burdens and joys of such a program. The realization that the complete synthesis of the music program from nursery school to adult listening, singing, and playing, is the province of the public school music teacher, must be emphasized in the music education field.

Too long there have been too many of us who have said that we cannot help initiate and direct music in the adult community. In most instances we must be active if there is to be any community music. We are trained and educated to perpetuate good music. If this is to be done on the adult level are we the ones to do it? The answer is a question: Who else?

—CARLTON E. WEEGAR, *director of music in Gouverneur, New York* (member of the MENC Committee on Music Education in the Community) is currently on leave attending New York University.

Music in Education for a Free World

IT WAS my privilege to attend the International Conference on the Role of Music in the Education of Youth and Adults sponsored by Unesco in Brussels, Belgium, last summer, and the Fourth National Conference of the United States National Commission for Unesco, held on the University of Minnesota campus, September 15-17, 1953.

Participants in these meetings seemed to agree that (1) education can be the greatest contribution toward the development of a free world instead of a slave

world, (2) music is an integral part of this education program for a free world, (3) the problems to be met are similar in all countries, and (4) international cooperation is necessary to achieve our goals.

I. James Quillan, dean of the School of Education, Stanford University, delivered a keynote address at the National Conference for Unesco concerning education in the development of a free world in which he said, "It is important for us to recognize that only educated men can truly be free . . . hence, international cooperation in education is essential to the achievement and maintenance of a free world."

At the Conference on Music Education held in Brussels, Commission C, which considered "The Training of the Music Teacher," stated in its recommendations and resolutions the belief, "that every child in the world . . . has the right to basic instruction and participation in music as part of his education." This was the philosophy of music educators from ten different countries who participated in the programs of Commission C, and representatives from many more countries who made contributions from the floor.

It was an enlightening and stimulating experience to sit in the meetings at Brussels with people from many parts of the world who believe in the intrinsic value of music in education, who experience the same problems and who enjoy the same rewarding experiences.

For me the highlight of the Brussels Conference was being present at the time when the first "International Society of Music Education" was voted into existence, with our own Vanett Lawler as secretary general.

When two and one-half months later I heard Dr. Quillan in Minneapolis explain the importance of international cooperation in education in the achievement and maintenance of a free world, I realized that the international forces in music education had united at a most pertinent time.

—MIRIAM HOFFMAN, Hagerstown, Maryland.

More from the International Conferences

THE First International Conference on Music Education at Brussels was primarily an experience meeting for exchange of ideas with other participants concerning (1) why music is important in various countries, (2) how to use music in education to the best advantage, and (3) what types of music receive most emphasis in individual countries.

Every person present was at once an envoy of his country and a student searching for new ideas and better techniques. There was a friendliness and lack of restraint as if each person were trying to say to the other, "I like you, respect your good judgment, and want to become better acquainted with your countrymen by knowing you better."

In consideration for all present, talks and demonstrations were translated into English, French and German. During musical performances, however, there was no need for translation. Feelings expressed

BUILDING A BETTER BAND and ORCHESTRA FOR YOU IS OUR BUSINESS, TOO!

C. Paul Herfurth's

"A TUNE A DAY" INSTRUMENTAL METHOD

Winning wider acceptance weekly!

ARE YOU FAMILIAR WITH ALL BOOKS?

...Scale Bk (Violin)	.80	...String Bass	1.00
...Violin—Bk I	.65	...Clarinet I	1.00
...Violin—Bk II	.65	...Clarinet II	1.00
...Violin—Bk III	.80	...Cornet-Trumpet I	1.00
...Po Acco to Bk I	.75	...Cornet-Trumpet II	1.00
...Po Acco to Bk II	.85	...Saxophone	1.00
...Cello—Bk I	.80	...Trombone	1.00
...Cello—Bk II	.80	...Flute	1.00
...Viola—Bk I	.80	...Drums	1.00
...Viola—Bk II	.80	...Teacher's Manual	
...Viola—Bk III	.80	for Violin Books	1.50

Send for
"Examination"
copies

Boston Music Co.

116 Boylston St. • Boston 16, Mass.

BEST SELLING . . .

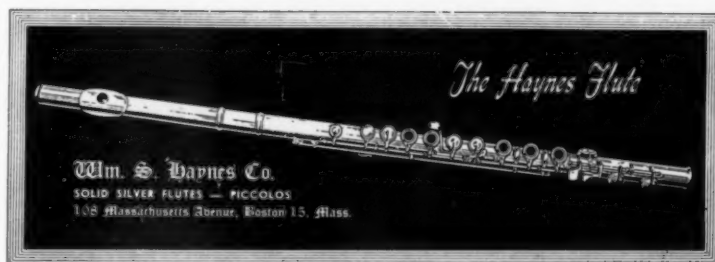
Secular Choral Music for Mixed Voices

Bryan, Charles F.	Charlottown	.20
Clokey, Joseph W.	Pretense	.18
Forsyth, Cecil	Old King Cole	.18
Frank, Marcel	Freedom	.18
Gaines, S. R.	Salutation	.15
Klemm, Gustav	Sing On! Sing On!	.18
Taylor, Deems	May Day Carol	.20
Taylor, Deems	Waters Ripple and Flow	.30

J. FISCHER & BRO. 119 West 40th Street NEW YORK 36, N. Y.

A SENSATIONAL NEW MATERIAL for CHOIR GOWNS

THE COOLEST EVER MADE,
THE QUINTESSANCE OF BEAUTY
CHURCH AND CHOIR GOWNS CO.
5870 Hollywood Boulevard, Hollywood, California



Interesting and Different!

INSTRUMENTAL ENSEMBLES

Arranged by **WILLIAM H. CHALLIS**

B♭ CLARINET QUARTETS

For 4 B♭ Clarinets with Score.
**ALICE BLUE GOWN
OVER THE RAINBOW
DEEP PURPLE
WHEN I GROW TOO OLD TO DREAM
THROUGH THE YEARS**

price \$1.50 each

BRASS QUARTETS

For 1st and 2nd Trumpets, 1st and 2nd
Trombones with Score.
**THROUGH THE YEARS
WHEN I GROW TOO OLD TO DREAM**

price \$1.50 each

SAXOPHONE QUARTETS

For 1st and 2nd Eb Alto Sax, 3rd Eb Alto
Sax and B♭ Tenor (printed separately), 4th
B♭ Tenor Sax and Eb Baritone (printed
separately) with score.

**AUTUMN SERENADE
I'M IN THE MOOD FOR LOVE
MORE THAN YOU KNOW
SONG OF LOVE**

price \$1.50 each

TROMBONE QUARTETS

For 4 Trombones with Score.
**OVER THE RAINBOW
MORE THAN YOU KNOW
I'M IN THE MOOD FOR LOVE
LAURA**

price \$1.50 each

STRING QUARTETS

For 1st Violin, 2nd Violin, Viola, Cello
with Score.

**AUTUMN SERENADE
DAYBREAK
IT'S A MOST UNUSUAL DAY
MOONLIGHT MOOD
MOONLIGHT SERENADE**

price \$1.50 each

BRASS SEXTETS

For 1st and 2nd Cornets, 1st and 2nd
Trombones, Baritone (Bass-Treble) and
Tuba with Score.

**GREAT DAY
DRUMS IN MY HEART
(with Drum Solo)
WITHOUT A SONG
TEMPTATION
LAURA
BLUE MOON**

Price \$1.75 each

THE BIG 3 MUSIC CORPORATION
Sales Agent for Robbins Music Corporation
Leo Feist, Inc. • Miller Music Corporation
799 Seventh Avenue • New York 19, N. Y.

beautifully in tone permeated the varied congregation with one spirit, and in that spirit was appreciation for those who had come so far, at their own expense, in the interest of better understanding and peace.

The purpose of the demonstration in which I was privileged to work with Belgian school children was to show how we use rhythm, melody and social musical instruments in the elementary classrooms of the United States. Songs and topics for the demonstration were chosen with the idea of conveying our respect for both European and Oriental music as an integral part of our own national heritage. An attempt was made to portray a typical American classroom situation where each child is given an opportunity to contribute to the total group situation.

After traveling eight weeks in Europe, I had renewed my convictions (1) that people, especially children, have much in common the world over; (2) that mutual respect and cooperation engender friendship; and (3) that each nation has a responsibility for, and a worth-while contribution to make to, lasting peace.

At the Fourth National Conference of the United States Commission for Unesco which was held in Minneapolis in September, there was the same spirit of earnest desire (1) to understand the problems and viewpoints of other peoples of the world, and (2) to support, with the limited funds available, the projects which would help all peoples to achieve, in their own way, at least the minimum of educational, scientific and cultural development.

In both conferences, it was increasingly clear that more than ever before people want peace desperately, and that they are willing to sit down together and work out solutions to their problems. Music is an excellent field in which to work for appreciation and understanding of our fellow men, because music is so universally employed as a tool for communicating human feelings; it is so close to, and so expressive of, the human heart.

—MARJORIE JEAN MALONE, music extension specialist, Louisiana State University, Baton Rouge.

Comment

IF it were only possible to keep in every music teacher's mind and heart the real thrill that comes when several hundred young children sing together—the inspiration for greater achievement that must fill the heart of everyone who sees the result of active participation by young people in the areas of drama, speech, musical organizations such as band, orchestra and chorus, and rhythmic expression . . . from pattern rhythms to modern dance groups in the high school. These stimuli plus contacts with well-known music teachers are bound to furnish an alert teacher with ideas and motivations which will be evidenced in more effective teaching.

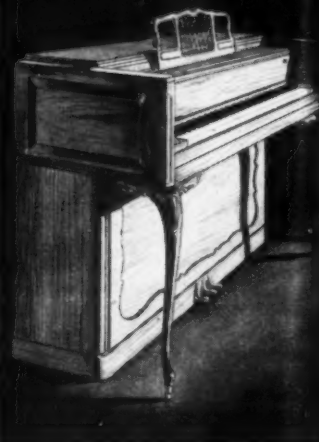
The Chattanooga meeting was my first experience with MENC procedures at conference time. In committee discussions it was interesting to realize that music educators are not content to take only a passive interest in educational fields such as accreditation and curriculum planning, but are active in the formation of policies regarding music in these areas.

These remarks do not really give my impression of the Southern MENC meeting. I do not think that I can express my

INSTRUMENTS OF QUALITY
BY ONE FAMILY
FOR FOUR GENERATIONS

Story & Clark
PIANOS

USED IN HUNDREDS OF
SCHOOLS, COLLEGES
AND CONSERVATORIES



**MARC
LABERTE**

MIRECOURT, FRANCE

**VIOLINS • VIOLAS
CELLOS**



Write for catalog.

BUEGELEISEN & JACOBSON, INC.

57-9 UNION SQUARE, NEW YORK 3, N. Y.
In Canada: 720 Bathurst St., Toronto 4, Ont.

GOWNS



**• Pulpit and Choir •
Headquarters for
RELIGIOUS SUPPLIES**



Church Furniture • Stoles
Embroideries • Vestments
Hangings • Communion
Sets • Altar Brass Goods

National

CATALOG ON REQUEST
CHURCH GOODS
SUPPLY COMPANY
931 22 ARCH STREET, PHILADELPHIA 4, PA.

FAVORITE INSTRUMENTAL FOLIOS

With Piano Accompaniment

CLARINET

Cunliffe Clarinet Solos.....	\$1.00
Orphean Clarinet Solos.....	1.25
Orphean Clarinet Duets.....	1.25
Warner Clarinet Ensembles (for Four B \flat Clarinets).....	1.00

CORNET

Olympian Cornet Solos, Two Volumes, Each.....	1.25
Olympian Cornet Duets.....	1.25
Warner Cornet Ensembles (for Four B \flat Cornets).....	1.00

SAXOPHONE

Orphean Eb Saxophone Solos....	1.20
--------------------------------	------

TROMBONE

Eolian Trombone Solos.....	1.25
Sillaway Trombone Solos.....	1.00

DRUMS

Legionnaire Drummer.....	1.00
--------------------------	------

XYLOPHONE OR MARIMBA

Bethancourt Marimba Solos.....	1.00
--------------------------------	------

Write for "On Approval" copies

CHART MUSIC PUBLISHING HOUSE, INC.

506 So. Wabash Ave.
Chicago 5, Ill.

for Perfect Performance



the FRANZ Flash-Beat Electrometronome
the only Underwriters approved electric
metronome

with a beat you can SEE and HEAR!

- accurate, convenient, dependable
- light visible from all sides
- 5 year written guarantee

An invaluable aid for teachers, students,
performers. Write for our booklet.

FRANZ MFG. CO.

53 Wallace St. New Haven, Conn.

DISTINCTIVE

Choir Gowns
Pulpit Robes
Altar Hangings

Finest quality at low cost.
We supply transportation on
orders of 12 or more gowns.
Write for catalog, samples,
specimens.

*Irishland
Needlecraft*

822 E. Colorado Blvd.
GLENDALE, CALIF.



THE ARTISTS' CHOICE

Tricolore
STRINGS

reaction in words. I hope that I can make it evident by doing a good job of acquainting children with music.

—MRS. KATHRYN H. SHAVER, graduate student, George Peabody College, Nashville, Tennessee.

Not The Second Best

DURING my course in music education in the last five years I have encountered a number of people in various walks of life who have exhibited a thorough misconception of what the term "music education" means. This is by all means conceivable; not every one is expected to know the objectives and outcomes of all fields taught in a college or university, or for that matter in any type of professional school. A person once referred to me as "one of them there musicians." Another, when asked what my field was replied, "He plays music." Still another upon the same query said, "He goes to school to learn how to teach music." Just a little explanation was needed to actually point out to these people what my field was, the objective, course of study, and the anticipated outcomes.

Such misconceptions on the part of some people may be excusable, but the same ignorance displayed by students of music, and more especially students of music education, are inexcusable! The question is, how can a student in a given field not know what he is aiming for, or not be cognizant of his purpose? Is it possible that the bewildered student has not had proper guidance? Did his professors make it perfectly clear that such-and-such was the course of study, and that he would subsequently end up as such-and-such in order to accomplish this-and-that?

While it is true that during the course of training in music education the prospective teacher learns a good deal of what there is to know about his field, he surely must be aware at the outset of the purpose he is to serve later on. Here is what happens in many cases: Some students begin a course of study which has as its ultimate goal the concert stage, or perhaps private teaching. Somewhere along his course he encounters the bitter reality of serious competition and realizes that perhaps his aspirations were not on par with his ability. So the next semester John Doe switches to music education. This, in itself, is perfectly reasonable and the individual should be complimented on his wise decision. But never let it be intimated that this student, upon finding the glitter of the concert star beyond his reach, selected the *Second Best Thing—Music Education!* This attitude is, indeed, unfortunate.

The student of music education, whether he be a transfer from strictly applied music or a beginner in the field of education, must be fully aware of the magnitude of his undertaking, its extreme importance in American society, or, in short, its objectives and outcomes. Not every one can be a teacher even if one does attain a certain high degree of proficiency on his instrument or instruments. Teaching is an art which can be learned, however, if the make-up of the individual is

WANTED — TO EXCHANGE POSITIONS. A teacher of sixth, seventh and eighth grades, junior high school choral and general music in a school on the North Shore of Chicago desires to exchange positions for school year 1954-55 with a teacher of similar position in one of the following states: California (first choice), Washington, Oregon, Arizona, Wyoming. If interested communicate with Exchange Teacher, Music Educators Journal, 64 East Jackson, Chicago 4, Ill.

KEYS To Teaching

JUNIOR HIGH School Music

Nordholm - Bakewell

The NEW, widely acclaimed "Keys" book. You can't afford to miss it! Write for copy . . . \$4.00 . . . 10-day approval.

KEYS To Teaching

ELEMENTARY School Music

Thompson - Nordholm

The "Key" for music teachers, music education supervisors, and music education students. \$4.00. Write for copy on 10-day approval.

SCHMITT MUSIC CO.

Dept. M, Minneapolis 3, Minn.

MUSIC

Highest rated
in the
United States

PRINTING

Estimates for
engraving and printing
gladly furnished.
Any publisher
our reference

Rayner
BALHEIM AGO

2001 WEST 47TH STREET • CHICAGO 32, ILLINOIS

FOR FAST ACTION

LOOK
FOR THE
RED CAP

BUESCHER

KEY OIL

- New grade—tested, perfected, 100% pure
- 1 or 2 drops keep keys friction-free.
- For saxophones and all woodwinds.
- Kingsize 35c bottle

BUESCHER
ELKHART, INDIANA



OUTSTANDING BOOKS for the teacher, the student, the listener

Music for the Piano

A HANDBOOK OF CONCERT AND TEACHING MATERIAL FROM 1580-1952

By JAMES FRISKIN and IRWIN FREUNDLICH

Edited by the late Ernest Hutcheson. Written by two members of the faculty of Juilliard School of Music, this is the most extensive bibliography and commentary on available works for the piano. Covers approximately 700 composers, of which a third belong to the modern school and over 100 are American. Each of the five sections begins with an essay on the period and its composers; comment on specific pieces includes form, type of finger work and degree of difficulty. In each case the publisher's name or American representative is given. This is the one indispensable volume for all piano teachers, students and intelligent listeners. \$5.00

The Concert Band

By RICHARD FRANKO GOLDMAN
The first and only book of its kind. It fully discusses the band's potentialities, limitations, its programs and players. "Sensible . . . unusual . . . readable . . . dips into knotty problems."—*Musical Digest*. Illustrated. \$3.50

Music for the Violin and Viola

By HANS LETZ
An excellent handbook, showing at first glance the best pieces, old and new, for violin and viola, with or without piano. A graded course of teaching material for the violin, technical study for the viola. \$2.75

Music for the Voice

A DESCRIPTIVE LIST OF CONCERT AND TEACHING MATERIAL

By SERGIUS KAGEN
What thousands of the finest songs and arias are like, their problems of execution, the types of voice for which they are suited, and how these songs and arias may best be used. "One of the most interesting books of the decade . . . Should be given to all young singers."—*Paul Hume, Notes* \$5.00

On Studying Singing

By SERGIUS KAGEN
"I recommend the volume highly . . . will serve many singers to be, singers who are, singers who have been. The student will have a good guide and friend in this book."—*Maggie Teyte, Saturday Review* \$2.25

On sale at all booksellers, or books will be shipped postpaid on receipt of check or money order sent direct to the publisher.

RINEHART & COMPANY

232 Madison Avenue, New York 16, N. Y.

so constructed as to afford a potential, good, finished product. Space prevents enlarging upon this topic of what makes up a teacher, and this writer is sure that there exist many more volumes which adequately treat the subject.

Then, since music education is so important a field and not the *Second Best Thing*, it is evident that the prospective teacher must take pains to find out exactly what his purpose, course of study, and outcomes should be. The music educator should be able to qualify his position first to himself and then to those people who do not understand what he is doing. He might proudly say, "My field is *music education*! While I do study all about music itself, my course is designed to prepare me to teach others,

especially school children who, through my efforts, will learn to gain musical experiences, play instruments, sing, dance, and most of all develop a keen appreciation of music. These musical experiences are enjoyable at the present, and they provide a stepping stone to a well-rounded healthy personality in later life."

—JOSEPH J. CENTRONE

Editor's note: Mr. Centrone received his master's degree in music education at Syracuse University, New York, last year, and is continuing his work at the university toward the doctorate degree. He is on the faculty of the music education department as a studio assistant, teaching brass and trumpet classes. On August 1, 1953 he was appointed conductor of the Syracuse Colonial Band.

CBDNA RESEARCH IN TONE PRODUCTION

A SEVEN-MAN committee appointed by the College Band Directors National Association recently concluded a three-day series of what are described as history-making meetings held in the research laboratories of C. G. Conn Ltd. in Elkhart, Indiana.

The purpose of this conference, and of the continuing committee, is to conduct research into the problems of tone production and techniques and to work toward a better and more common understanding of word descriptions and of the fundamental nature of musical tones. The work done by this committee at the Elkhart meetings is believed to mark a milestone in the long development of educational music, since the ultimate goals, when achieved, will be of great importance to all concerned with music and its teaching.

The conference is the first in a long-range program of research expected to produce definite and universally-used norms for the understanding and teaching of instrumental music. Conn research engineers and Earle L. Kent, research director, have been working with members of

the CBDNA committee for over a year in preparation for the meeting. Dr. Kent is a member of the committee which was appointed and assigned its task by CBDNA President Clarence Sawhill at the group's last biennial meeting in December 1952. The action followed lengthy discussion and the resulting decision that solutions to the problems now under consideration have become nothing short of vital to the continuation and improvement of the instrumental music program.

CBDNA Committee members are: James Neilson, Oklahoma City University, chairman; Bernard Fitzgerald, University of Texas; Myron Russell, Iowa State Teachers College; Frederick Fennell, Eastman School of Music; Robert Wagner, University of Oregon; Norman Hunt, Sacramento State College, California; Wm. Revelli, University of Michigan, who could not attend the meetings; and Everett Gates, Oklahoma City University.

Note: A luncheon for CBDNA members has been scheduled at the MENC biennial convention, Chicago, Monday, March 29.



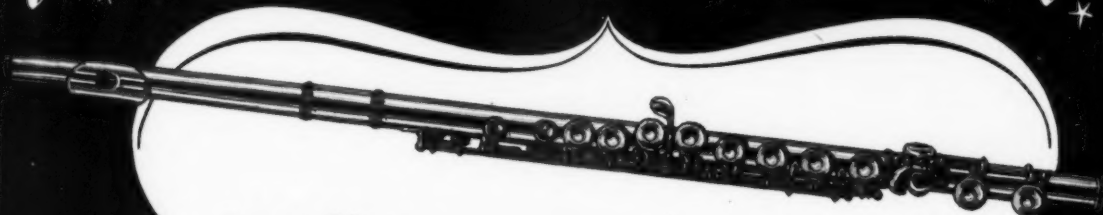
Members of CBDNA Committee on Research in Tone Production

Around table from left to right: Frederick Fennell, Eastman School of Music; Everett Gates, Oklahoma City University; Robert Wagner, University of Oregon; L. W. Echols (seated back), Conn manager of product development; James Neilson, Oklahoma City University; Myron Russell, Iowa State Teachers College; Norman Hunt, Sacramento State College, Calif.; Bernard Fitzgerald, University of Texas (playing).

Armstrong

THE NAME
TO REMEMBER
IN

FLUTES and PICCOLOS



**Leading
the Field**

Matchless craftsmanship in flutes
and piccolos of silver plate, or with bodies and
heads of sterling silver.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

NOTES

Howard Hanson, director of the Eastman School of Music, in a talk to the convention of the Eastern Division of the College Band Directors National Association, Rochester, N. Y., December 18-19, cited the vast improvement in tonal qualities of band instruments in the last generation. Dr. Hanson pleaded for the well-rounded musical education that will enable a gifted student to find his proper niche in any one of a number of different directions. If he cannot make the grade as a concert artist, he should be able to qualify in some other field where his talents would find full expression. A feature of the convention was a program of manuscript works for wind brass played by the Eastman Symphonic Wind Ensemble conducted by Frederick Fennell, who also presided at various sessions concerned with the discussion of new music.

Pennsylvania Intercollegiate Band Festival will be held April 22-24 at Bucknell University, Lewisburg. For information regarding music, schedules, and other details, those interested in attending may contact Allen W. Flock, department of music, Bucknell University.

Boszormenyi-Nagy, internationally known Hungarian pianist and teacher, is now resident pianist at Indiana University.

Gilbert Spector, formerly chairman of music education at Mary Hardin-Baylor College, Belton, Texas, has been appointed director of the college's music department to succeed Walter Gilewicz who died December 15.

Parks Grant is on the faculty of the University of Mississippi department of music as associate professor of music education.

Mildred Elizabeth Gaddie, MENC life member, writes that she is taking a year's leave of absence from her duties in Louisville, Ky., and will be located at Duenweg, Missouri (P. O. Box 3).

IMPROVE YOUR BAND and ORCHESTRA RECITALS

Mitchell
PORTABLE
FOLDING STANDS

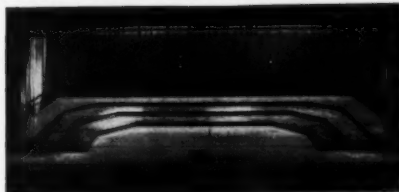
**EFFECT BETTER DISCIPLINE,
APPEARANCE, PERFORMANCE
and DIRECTOR CONTROL**

"U" shaped, multi-level band stands allow unobstructed vision of musicians, director and audience. Group performances "show better" and have more "Audience Appeal." Band stands are composed of easy to handle units with strong 4' x 8' Fir plywood tops and rigid tubular steel folding legs, available in 1, 2, 3 or 4 elevations in heights of 8", 16", 24" and 32". Complete band stand shown stores in a space only 4' x 8' x 6' high.

Write for detailed information

MITCHELL MFG. CO.

2744 S. 34th Street, Milwaukee 46, Wis.



- ★ QUICK SET-UP or REMOVAL
- ★ STRONG, RIGID, SAFE
- ★ LEGS FOLD UNDER FOR STORAGE IN SMALL SPACE
- ★ SAVE TIME AND LABOR

MANUFACTURERS OF FOLDING STAGES, BAND AND CHORAL STANDS AND FOLD-O-LEG TABLES

Music Educators Journal

PUBLISHED BY THE
MUSIC EDUCATORS
NATIONAL
CONFERENCE

FEBRUARY
MARCH
1954

Volume Forty, No. 4

Contents

Advertisers' Index	2
Bulletin Board	4
The Cover Picture	10
New Books	12
Music Education in a Democracy. <i>Ralph E. Rush</i>	21
Guidance and Counseling—A Professional Responsibility. <i>Rudolph D. Anfinson</i>	25
The Social Role of the Amateur. <i>Max Kaplan</i>	26
Your Future as a Teacher of Music in the Schools. <i>William R. Sur</i>	29
Using Recordings in Elementary Grade Vocal Music. Report of an Experiment. <i>Bernard W. Busse</i>	39
Building Support for Chamber Music. <i>Edith A. Sagul</i>	43
Watch Your Language. <i>Truman Hutton</i>	53
The National Youth Orchestra of Wales. <i>C. R. Knechtel</i>	54
The Bosses Need a Boss. <i>Anne Nomme</i>	58
A Note to Student Members. <i>Dorothy G. Kelley</i>	61
MENC 1954 Biennial Convention Program	64
The Round Table	
✓ Essentials in the Music Training of the Classroom Teacher. <i>David Mattern</i>	66
Piano Instruction Across the Curriculum. <i>Emily Clark</i>	67
Public Relations and the School Music Program. <i>Madeleine Frink Coutant</i>	68
Vocal "Carry-Over" via Opera Workshop. <i>Sidney Anne Tome</i>	70
Who Else? <i>Carlton E. Weegar</i>	72
Music in Education for a Free World. <i>Miriam Hoffman</i>	74
More from the International Conferences. <i>Marjorie M. Malone</i>	75
Not the Second Best. <i>Joseph J. Centrone</i>	77
CBDNA Research in Tone Production	78

CHICAGO POINTS OF INTEREST. From top down: (1) Orchestra Hall—across Michigan Avenue from (2) the Art Institute of Chicago, which was photographed from the southwest corner of Michigan Avenue and Jackson Boulevard. The MENC office is just around the corner. (3) Field Museum of Natural History. (4) Museum of Science and Industry. (5) Aquarium. (6) Planetarium. ➔
Kaufmann & Fabry Photos

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

Business and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Editorial Board: Robert A. Choate (chairman), Earl Besch, Allen P. Britton, Frank L. D'Andrea, Charles M. Dennis, E. W. Doty, Glenn Gildersleeve, Thurber Madison, Theodore F. Normann, Paul Painter, Sadie M. Rafferty, J. Clark Rhodes, E. J. Schultz, William R. Sur, Gladys Tipton, Alex Zimmerman. Editorial Associates: John W. Beattie, Will Earhart, Karl W. Gehrken, Hazel Nohavec Morgan, Arnold Walter. Ex-officio: Ralph E. Rush, President of the MENC.

Managing Editor: Clifford V. Buttelman. Assistant Managing Editor: Vanett Lawler.

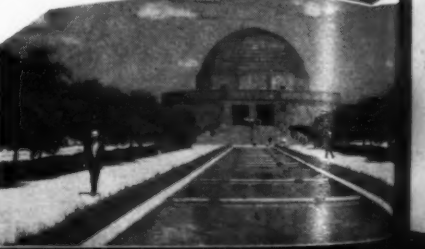
Contributions: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Copyright: The contents of the MUSIC EDUCATORS JOURNAL are protected by United States Copyright. Requests for permission to reprint any article or part of an article or other material should be addressed to the business and editorial office.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.

Washington Office: National Education Ass'n. Bldg., 1201 16th St., N.W., Washington 6, D.C.



United States Marine Corps



in grateful appreciation to
Uniforms By Ostwald, Incorporated

For cooperation and assistance so generously extended in maintaining and furthering the interests and activities of the Marine Corps, and for demonstrating the spirit so necessary to the success of the national defense. Your individual efforts will stand as an outstanding example of initiative, devotion and loyalty to the best interest of our Corps and of our Nation.

Permel C Shepherd
GENERAL USMC
COMMANDANT OF THE MARINE CORPS

"UNIFORMS BY OSTWALD" INC., OSTWALD BUILDING, STATEN ISLAND 1, N. Y.

SEE THESE

Basic



Birchard Publications

at the MUSIC EDUCATORS NATIONAL CONFERENCE



Chicago, March 26-31

A Singing School

Among basic music texts, *A Singing School* is pre-eminent as the series which means something in the whole life of the child. It has helped establish music education as a *living* program, closely related to the people, places, history, and cultural heritage of our country. With these books, children enjoy music more and learn musical skills faster.

Complete in Scope . . .

A Singing School supplies a complete program for music education — and education through music. . . . Complete in content — by far the richest repertoire of any song book series. . . . Complete in providing for the correlation of music with the child's own world and with other studies in the curriculum. . . . Complete in material for teaching music reading and other skills in ways to encourage rapid assimilation and thorough understanding. . . . Complete in the use of effective educational techniques — with visualized tonal and rhythmic patterns, folk dances, instrumental correlations, illustrated music appreciation features, musical plays, program and study units.

Complete in Material . . .

Eight graded books. . . . Two combination books. . . . Ten RCA Victor record albums in either of two speeds (78 or 45). . . . Manuals for the teacher and piano accompaniments.

Adopted and re-adopted in thousands of schools throughout the land, *A Singing School* has proved itself in the classroom.

Send for copies on approval

Music throughout the World

By Marian Cotton and Adelaide Bradburn

New high school textbook on music appreciation. Written to reveal the relation between music and humanity, with particular reference to the influence of people and their folk music upon the varied forms of musical creation which are now everybody's heritage. Explains how music is made and performed. Reviews the work of composers. Covers such topics as the orchestra, band, choral music, radio, records, religious music, and music printing and publishing. Contains many examples of folk music. Beautifully illustrated. \$3.32

Adventures in Singing

Edited by Helen Sewall Leavitt, Helen Bonney Kil-duff, and Warren S. Freeman

When grade children sing, they will want to have *Adventures in Singing*. . . . Adults long have had their own assembly books. Now give the children a chance. This book was made expressly for them. Selections that belong in the grade school curriculum; vocal arrangements just right for young voices. Available in either paper or hard cover.

The Bow Street Book for S.S.A.

Compiled by Katherine K. Davis

An outstandingly fine collection for girls' glee club and chorus. Prepared by one of America's most distinguished authorities in the choral field. Not difficult. \$1.00

The New SING!

Edited by David Stevens and Peter W. Dykema

New, streamlined edition of the universally popular all-purpose song book. Contains 147 songs complete with accompaniments. Illustrated. \$0.50

The Junior String Choir

By Francis Findlay

A practical "short course" for young string players. Flexibly arranged for early ensemble training in various combinations, for quartet, or for full string orchestra. Easy selections from good sources. Score, \$2.00; parts each, \$0.60

c.c. **Birchard & co.**
Publishers of Music and Text Books
283 COLUMBUS AVE., BOSTON 16, MASSACHUSETTS